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# DRAMATIC MIRROR



BILLIE BURKE  
Star in Paramount Pictures

VAUDEVILLE VOLLEYS—ROAD SHOWS—DATES AHEAD

# Paramount-Drew Comedies



Mr. and Mrs. **SIDNEY DREW**  
in **"Romance and Rings"**  
A Paramount-Drew Comedy  
Produced by V. B. K. Film Corporation  
Under Personal Supervision of Mr. and Mrs. Sidney Drew

I took time to do it. It was a case of fast headwork. Why, when Henry found that he had to bring a ring to his wedding he just ran out from another woman. But! When Polly found out! Henry found out! Henry was in some of the funniest situations you could find. You ought to come to see the newest Drew comedy. This is the newest Drew comedy. The first they have made in months.

Display Your Feature

Monday, Friday, Saturday

**STRAND**  
Broadway at



Mr. and Mrs. **SIDNEY DREW**  
in **"Romance and Rings"**  
A Paramount-Drew Comedy  
Produced by V. B. K. Film Corporation  
Under Personal Supervision of Mr. and Mrs. Sidney Drew

THIS is the first picture Mr. and Mrs. Sidney Drew have made since they went back to the stage—months ago. In it Henry and Polly Newlyweds. They look and act peace with the in the illustration, don't. But before they could picture Henry put a wedding ring that belonged to another woman, on Polly's finger. And then there were works. You shouldn't miss this newest Drew comedy.

Display Your Feature

In This Space

Thurs., Fri., Sat. & Sun.  
**STRAND**  
THEATRE



He certainly keeps her smiling.  
Mr. and Mrs. **SIDNEY DREW** - Romance and Rings  
A Paramount-Drew Comedy



One Sheet



Mr. and Mrs. **SIDNEY DREW**  
in **"ONCE A MASON"**  
A Paramount-Drew Comedy  
Produced by V. B. K. Film Corporation  
Under Personal Supervision of Mr. and Mrs. Sidney Drew

THAT'S the secret sign; the secret sign. "CAPRICORN." Polly had robbed a bank. Henry, until he told her that. Then! Well, you know what Henry did. Really, you can't afford to miss Mr. Sidney Drew in "Once a Mason."

"They Keep You Smiling"

Thursday, Friday, Saturday and Sunday  
**STRAND**  
Broadway at Main Street



Three Sheet



One Sheet



Six Sheet



One Sheet

Mr. and Mrs. **SIDNEY DREW**  
in **"ONCE A MASON"**  
A Paramount-Drew Comedy  
Produced by V. B. K. Film Corporation  
Under Personal Supervision of Mr. and Mrs. Sidney Drew

## Mighty Fine Accessories for Mighty Fine Comedies

**MR. AND MRS. SIDNEY DREW** are headliners on almost any sort of moving picture bill.

Paramount-Drew Comedies are well worth advertising strong.

They'll bring new business.

The advertising accessories are first class. Use them to let the people know where they can buy half an hour of hearty laughs.

Produced by V. B. K. Film Corporation.



Mr. and Mrs. **SIDNEY DREW** in **"ONCE A MASON"**  
A Paramount-Drew Comedy



Mr. and Mrs. **SIDNEY DREW** in **"ONCE A MASON"**  
A Paramount-Drew Comedy

**STRAND**  
THEATRE

Mr. and Mrs. **SIDNEY DREW** in **"ONCE A MASON"**  
A Paramount-Drew Comedy



# THE MIRROR

LOUIS R. REID,

Managing Editor

MOTION picture conquest of Government officials continues with each week. No sooner had William G. McAdoo settled down to a life of comparative freedom and fun in Hollywood than his assistant in the railroad administration, Oscar Price, announces his retirement from office to join his old chief in guarding the destinies of the "Big Four."

There seems to be something strangely alluring about the screen for men who have been accustomed to deal with big facts and big figures. The films appear to present a new kind of business adventure, one comparatively free from monotonous routine. They appeal to the love of fun and adventure and big spoils that is in every man. When the opportunity came to withdraw gracefully from Governmental activity neither McAdoo nor Price flirted seriously with big business as represented by Wall Street and lower Broadway. Their action has surprised that element of big business. Incidentally, it has increased the importance of motion pictures in the realm of industry.

BECAUSE of Mr. McAdoo's entrance into the films there is a political character to the screen world that was not formerly identified with it. Mr. McAdoo is being considered by many friends of the Administration as the logical successor of his father-in-law in the White House. And though at first they became apprehensive of Mr. McAdoo's success in this direction should he be associated with any business lacking in dignity such as they believed the films to be, they have come to realize that the pictures possess a tremendous advantage in a political campaign.

Mr. McAdoo appreciated the value of the screen in his Liberty Bond drives. And being an expert advertising man as well as a political strategist it is pretty certain that he could get his side of a big campaign before the attention of every man, woman and child.

And he would be backed up by the miles of smiles of Mary and Doug and Charlie.

A "VICTORY DINNER" was to have been given last fall for William A. Brady. It was postponed, however, in the belief, perhaps, that victory in every sense was not complete.

The dinner to Mr. Brady the other evening did symbolize victory in every respect—not only for the film world but for Mr. Brady as well. A cloudless horizon can pall, however, which is perhaps as good reason as any why a league of film nations is far from realization.

REVIVALS have come to the films in much the same way as they come to the stage—in the late winter and early spring. Griffith and Chaplin are announced first for representation. Will the early Hart, the Belasco-graduated Pickford, also come with the birds, tra-la?

THE old home town has been invaded by motion pictures to the delight of thousands of American soldiers in France. It was a capital idea to picture people and places in America for distribution in France as a means of keeping our

## Motion Pictures Continue Conquest of Government Officials—Price Joins McAdoo with "Big Four"—Brady Dinner "Victory" Event—"Home Folks" on Screen—Channing Pollock's Charge

troops in touch with life back home. "Smiles" is the general name of the films which are collections of "home town views" showing "the familiar streets and the familiar landmarks and the familiar faces." When a section showing Detroit reaches France it is sent to the military organization

made up of Detroit men. And so for Buffalo, Los Angeles and Wilkes-Barre.

Why not apply the idea to New York City? As all New Yorkers come from other places they would appreciate views of home towns were they announced for exhibition by some enterprising magnate.

HANDS across the sea are not a monopoly of Barrie and Galsworthy. A. H. Woods, Elsie Janis, Walter Hackett, Melville Gideon and other Americans are giving great aid in bringing about closer and more cordial relations between England and the United States. Mr. Woods particularly has convinced his skeptical friends on this side that there is a British public for "Friendly Enemies" despite the fact that there is no German-British phase of life in London town.

CHANNING POLLOCK in a recent discussion of the drama stated that "not five plays on Broadway this season were higher mentally than the intelligence of a ten-year-old child." "Roads of Destiny" and "The Crowded Hour" may be two of them, but what are the other three?

IT did not take long to interest George Cohan in the benefit given Sunday night for the Catholic Actors' Guild of America. His father, the late Jere J. Cohan, was the first president of that organization and George is himself a charter member. Which leads us to wonder what the holy fathers thought of the songs of Blyler and Green, who volunteered from Mr. Ziegfeld's "Midnight Frolic." Or it may be they sounded different at the benefit.

WE have heard at least one man say—and he has seen all the dress rehearsals—that DeWolf Hopper is the best "Old Bill" of the quintet now playing that thankful part in "The Better 'Ole"—better than Charles Coburn or James K. Hackett, Maclyn Arbuckle or Edmund Gurney. Hopper began his season in Chicago this week. It might not be a bad scheme for the Coburns, at the season's end, to give five special performances of the Bairnsfather comedy with a different "Bill" each night.

SPEAKING of the year 1918 theatrically, an authority writes: "To look back upon the past twelvemonth is to be conscious that alike in quality and quantity the new productions \* \* \* leave much to be desired." You may have guessed that John Corbin of the *New York Times* was doing the talking, but it happens to have been the gentlemanly critic of the *London Daily Telegraph*, and his reference is to the English stage only.

### DRAMATIC MIRROR

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**HERBERT RAWLINSON as Craig Kennedy**  
in *Craig Kennedy Serial*

*Oliver Films, Inc.*



# THE THEATRICAL BUSINESS IS GOOD,—BUT

BY GEORGE S. KAUFMAN

## Many Shows That Would Fail in Ordinary Times Are Now Booming on Broadway, But at Least Seventy-three Have Died While Still in the Provinces

IT is a theatrical axiom, well worn but sound, that it is always a good season for good plays. The equally sound corollary, of course, is concerned with the close relation, even interdependence, of a season not so good and plays somewhat less meritorious. This corollary the present prosperous season has tended in a measure to discredit, for a number of productions which could not exist in ordinary times are now enjoying profitable engagements both in New York and on the road. But this suspension of a generally inexorable law, it must be noted, is *only* in a measure; poor plays cannot be produced with impunity, be the season ever so prosperous. And thereby hangs this tale.

The country at large, however strenuously it may deny it, is a vast laboratory in which are distilled the multifarious plays intended for the New York market. Although the process is not, in each and every instance, subject to a time limitation, it may be set down as a general truth that the period of preparation for any specific season extends well over the preceding year. Thus, any plays given preliminary productions in 1918—and a great many of those produced to date in 1919—can be assumed to have been intended for the New York theatrical season of 1918-19. Hope—to say nothing of dope—springs eternal in the managerial breast, and those plays which are not even given their metropolitan opportunities must have been indeed disappointing. Not even a gilt-edged season, presumably, could have carried them to success—and thus the ancient adage is vindicated. For their number is legion—yea, it mounteth up into the scores.

### Three Fail In Preliminaries

NOT because he has been conspicuously unfortunate, but for the simple reason that it is necessary to begin some place if the facts are to be presented, a start is made with William A. Brady. Since the middle of December Mr. Brady has given preliminary production to three plays which failed to pass the preliminary stage. In Hartford, on December 16, Grace George appeared in "The Widow's Might," by Leonard Huskinson and Christopher Sandeman; in Battle Creek, on January 25, there was presented "Never Too Late," a temperance drama by Edith Ellis (it drove Chicago to drink for one week); and in Stamford, at about the same time, there was tried out a drama by Charles Guernon and Owen Davis, fancily yclept "The Flaming Soul."

Partly under Mr. Brady's management, also, a dramatization by MacDonald Hastings of Joseph Conrad's novel, "Victory," was produced in Syracuse during the Summer, but failed to flourish. Mr. Brady also experimented with "The Chinese Puzzle," a great London success (produced by him in Washington on June 25 last), but it was not deemed proper fare for an American audience.

Only three of A. H. Wood's tentative productions have failed to come into New York this season—a small number when that manager's record of successes is considered. The trio has embraced "Come Across," a war play by Max Radin (Washington, July 18); "The Rape of Belgium," by Max Marcin and Louis K. Anspacher (New Haven, March 21), and "Dolly of the Follies," a farce by Hilliard Booth (Stamford, August 7).

Cohan and Harris tried "The Winning of Ma," a dramatization of Bessie R. Hoover's stories, in Atlantic City on July 8, but did nothing further with it. "David's Adventure," tried out by the same firm in Atlantic City

on June 3, cannot be put into the same class, despite the fact that New York has not yet seen it. This play, a comedy by A. E. Thomas, was extravagantly hailed by press and public alike, and is apparently merely awaiting a favorable New York opportunity. How New York will

receive "David's Adventure" remains to be seen.

### Two Belasco Try-outs

SOMETHING of the sort is also true of "Over the Hills," which Frances Starr played for a week in Washington early in May. Although not enthusiastically welcomed by the reviewers, the play is said to have the abounding faith of David Belasco, who delayed its New York premiere only because of the timeliness of Captain Knoblock's "Tiger! Tiger!"

Charles Hopkins, in an effort to provide an attraction for his Punch and Judy Theater, experimented with several plays—Owen Davis's "Arabian Nights"; Martin Brown's comedy, "The Ballyhoo" (Stamford, November 16), and a piece called "Pietro's Song." Among the plays tried out by Oliver Morosco, and concerning the future of which there has been discreet silence, have been "Personality," by Arthur Shaw and Edith Ellis (Los Angeles, June 23); "The Little Belgian," by Arthur Richman (Stamford, March 16); "Mary's Way Out," by Ashton Stevens and Charles Michelson (Los Angeles, January 27); "Just a Suggestion," "The Lady We Love," and "Servant, Master, Lover."

Among the plays unsuccessfully tested by the Shuberts and their immediate allies, in the past year, have been "Wanted, An Alibi," "Who's Looney Now?" "The Woman Thou Gavest Me," "He Said and She Believed Him," "Mr. Jubilee Drax," "Stop That Man," "All Night Long," "The Little Shepherd of Kingdom Come," and "The Charmed Bird." George V. Hobart's ambitious allegorical play, "Loyalty," a sequel to "Experience," was tried by Elliott, Comstock and Gest, and found wanting.

### Failed, With and Without

THE Charles Frohman Company tested "The Laughter of Fools," by H. F. Maltby—once with Francis Wilson and once without him, but unsuccessfully on both occasions. Adolph Klauber and the Selwyns produced Richard Bryce's dramatization of an Arnold Bennett story, "Helen With the High Hand," in Washington during the summer, but have gone no further with it. Winchell Smith and John L. Golden tried out "Flying Colors," a horse racing-spy drama, by John Taintor Foote and Mr. Golden in Atlantic City last June, and then shelved it. Leo Ditrichstein, while still a Cohan and Harris satellite, experimented with "The Judge of Zalamea" in Chicago last season, but in vain. (He promises, however, to produce it again.) John Cort has lately produced Edward Clark's "Cosette," previously tried out under the title of "Bruised Wings," but Baltimore would have it not.

There has been, too, a wide variety of productions by minor dramatic lights. "Peg of Peacock Alley," by Stanislaus Stange and Stannard Mears, was tested without results in Allentown last May; "Pack Up Your Troubles," by George C. Hazleton, failed to intrigue Washington last summer.

So there you are. The list, of course, is far from complete, and pretends to be nothing but the result of a quick and superficial survey. But, even so, the number of non-New York productions thus recorded is—just a minute, please—seventy-three.



# THE PLAY WORLD AND ITS PEOPLE

## TEN PER CENT OF ALL BENEFITS TO GO TO ACTORS' FUND

### Managers' Association Agrees to Plan and Actors Pledge Themselves Not to Appear Under Any Other Conditions

EMMETT CORRIGAN, chairman of the Testimonial Benefit, to provide a fund for the relatives of the late Rudolph Aronson, to be given at the Astor Theater Sunday night, March 9, has succeeded in arranging that 10 per cent of all benefits shall hereafter go to the Actors' Fund. The Managers' Association has agreed to this plan and the actors have pledged themselves that they will not appear at any benefit in the future unless 10 per cent of the proceeds goes to the fund. The actor is constantly giving his services to raise money for various causes, but it is only rarely that anything is done for the Actors' Fund, which provides for old and needy artists. In the main, the Actors' Fund has had to rely on personal contributions from the actor. The calls on the Actors'

Fund are various and it has generally been in serious need to supply worthy causes. The actors have been giving their time and talents to all sorts of enterprises without benefit to those in need of their own profession. Were it that the Actors' Fund had shared in past benefits, of which the actors themselves supplied the entertainment, as Mr. Corrigan points out, it would not now be necessary to give a testimonial performance to aid those in need whom Mr. Aronson left behind. The actors have been amazingly generous in coming forth to help all commendable charitable projects. It is but just that their own necessities should be taken into account. The sharing by the Actors' Fund in all benefit performances shall apply not only to New York, but to all other cities.

### New York Has Class in Scenic Design

The Board of Education of New York has inaugurated a free class in scenic design and mural decoration for professional scenic designers and painters, and for those advanced students, male and female, who wish to become proficient along this line. The instructor is Captain H. Ledyard Towle.

Application for admission may be made on Monday, Tuesday, Wednesday and Thursday evenings to George K. Gombarts, principal of the New York Evening School of Industrial Art, 304 East 42nd street, New York City. Tuition and materials are free.

### Ethel Barrymore Breaks Capital Record

Washington, D. C., has been noted for some very large theater receipts in the last two seasons. Now Ethel Barrymore has broken the record for money taken in by any dramatic attraction for the same number of performances at the same prices. Miss Barrymore played last week at the National Theater, presenting R. C. Carton's comedy, "The Off Chance."

### Raymond Hitchcock Talks to Lawmakers

Raymond Hitchcock visited the Indiana senate when his revue, "Hitchy Koo," was playing in Indianapolis, and was called on to address the senators. Mr. Hitchcock responded with a witty address that made a big hit.

### "Little Brother" on Tour

Walker Whiteside and Tyrone Power terminated their New York engagement in "The Little Brother" at the Belmont Theater on Saturday night, March 8. The play then went on tour, and according to arrangements made by Walter Hast, the producer, should be on the road for the next twelve months.

### Deputy Sheriff Al Jolson on Trail

Al Jolson, who is appearing in "Sinbad," at the 44th Street Theater, is now a full fledged deputy sheriff of Alameda County, California. He received his credentials yesterday from Frank Barnett, the sheriff, and along with it came the pictures and description of three assassins who escaped jail on January 26. Sheriff Barnett expressed the hope that Deputy-Sheriff Jolson might discover these assassins on Broadway.

### Prohibition Not All Bad, Says Sam H. Harris

"One good effect prohibition should have on the theater," predicts Sam Harris, theatrical manager and partner of George M. Cohan, of Cohan and Harris, "is to make audiences arrive on time and stay until the last curtain falls. You see," he explains, "there won't be anything more inviting for them to come from nor to go to after the play—just 'Home, James.'"

### Gus Hill Organizes "Service" Show

Gus Hill is organizing a novelty show, "Uncle Sam's Overseas Review," composed entirely of soldiers who have gone "over the top" and seen service at the front.

It will have 100 people, band, orchestra, and jazz band and this will be the only organization of its kind—every star a service star.

### It's "Oh, Boy" in London

"Good Morning, Judge," now at the Shubert Theater, is running in London under the title of "Oh Boy!" but the English producers think that the American name is better. Consequently, when the piece is done in Australia, shortly, it will be known as "Good Morning, Judge."

## A DUNSANY ROMANCE

### "The Tents of the Arabs" Is Attractively Staged at the Punch and Judy

The Dunsany followers were treated to a bit of poetic romance in his lordship's "The Tents of the Arabs," which was added to the bill at the Punch and Judy Theater this week. And they seemed to revel in it quite as much as those representatives of the common theatergoing herd attracted by the Stuart Walker season of unusual plays.

"The Tents of the Arabs" is the prettily imagined story of a king who yearns for the freedom of the desert and chafes at the confining walls of the city and the irksome duties imposed by his royal office.

When opportunity offers he runs away to the tents of the Arabs on the far horizon and for a year lives with the camel drivers and makes the pilgrimage to Mecca. On the way he meets and loves a pretty gypsy girl, and when his year is up she comes back with him to the walled city. His offer to make her his queen fails to lure her from the desert, however, and their farewells are soulfully spoken.

Then there appears a half brother of the missing king, who claims the throne. The court is loath to accept him, but on the word of the king, still disguised as a camel driver, the interloper is accepted as the ruler and the king and his gypsy romp gaily back to their beloved desert. McKay Morris and Beatrice Maude play the lovers most charmingly.

"The Tents of the Arabs" is followed in the current bill by a revival of "The Book of Job," impressively given last year at the Booth, and as impressively revived at the Punch and Judy as a Lenten bill. George Gaul was again eloquent in the role of Job, and Margaret Mower and Elizabeth Patterson read the lines of the narrators with fine appreciation of their beauty and rhythm.

BURNS MANTLE.

## IS THAT SO!

Bessie McCoy-Davis is planning a benefit performance for the Salvation Army.

Peggy O'Neil is to be succeeded in "Tumble In" by Carrie McManus. Wallace Eddinger is doing H. B. Warner's part in the Chicago production of "Sleeping Partners."

Irene Bordoni has decided not to enter vaudeville, and is playing her original part in "Sleeping Partners" in Chicago.

James W. E. Reynolds, a young mural painter, has designed the scenery and costumes for Stuart Walker's production of "The Tents of the Arabs."

Walter Hampden and Stuart Walker will speak at St. Mark's In-the-Bouwerie Sunday afternoon, March 9, at 4 o'clock. The subjects will be "The Book of Job," "Hamlet" and the "Repertory Theater." Mr. Walker will also speak at Columbia University, March 10.

## ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the association's rooms, 607-8 Longacre Building, March 4, 1919. The following members were present:

Messrs. Stewart (presiding), Churchill, Miss Emmet, Messrs. Cope, Mills, Nash and Wise.

New members (through New York office): Harry Radford Allen, Gustav Bowhan, Betty Brown, Neil Burton, William Courneen, Minerva Coverdale, Arthur De Lord, Tressie M. Dunlavy, Elizabeth Dunne, Marie Flynn, Alfred Gerrard, Frank Howard, Howard Johnson, Ruth Mabee, Cora Mayo, Robert Meriman, Helen Milholland, Bertram Miller, Louise Mink, Virginia Moncre, Anne Morrison, Margaret Nybløe, Santos Edward Ortega, Goldwin Patton, Robert Stuart Pigott, Jerry J. Rice, Russell N. Rhodes, Frank Ridsdale, Ivy Scott, Horace Sinclair, Elizabeth H. Starre, Vincent F. Sullivan, John R. Summer, Edwin Varney, Geo. B. Waller, Willard R. Ward, Petra Weston, (and Junior Members) Berta Donn, Jean De Mar, Ada V. Manion (and through Chicago office) Nina Flaisig and Jean Mann.

Some of the papers seem surprised and others a little annoyed, that actors should protest against Sunday performances. Our attitude on this question is well known and has never changed. Nearly every member of the profession who could enforce his wishes has always refused to play on Sunday night. As examples we will mention Maude Adams, Ethel Barrymore, George Arliss, Mrs. Fiske, John Drew and countless others. These people made their stand, believing that an actor cannot continue to give high class performances without one day of rest in the week and maintained it in spite of financial temptations. Actors in smaller positions are compelled to play Sunday night, unless they happen to be members of the favored companies, but it is not because they want to.

Dr. Carl Grammar preaching to his large congregation at old St. Stephen's Church, Philadelphia, on the subject of the change in the laws governing that city, with special reference to Sunday entertainments, said: "It gives me great pleasure to have before me, on my pulpit desk, a copy of the resolution recently passed by the Actors' Equity Association, a body of nearly four thousand, including the most distinguished members of that profession," and then he read the resolution recording our position against Sunday performances.

The Municipal Court has handed down a decision awarding Beverly Sitgreaves five hundred dollars in her case against Harrison Gray Fiske. Miss Sitgreaves appeared in the try-out of "Service" in Baltimore and contended that she was engaged for the New York production, but her part was undertaken by Mrs. Fiske. Miss Sitgreaves had no contract, but the Court upheld what she contended was her verbal agreement.

We are having some interesting interviews with representatives of the Chicago managers in regard to the special form of contract which this association issues for popular price attractions and which is the one they employ. The contention between us is that there should be no lay-offs.



## WHAT THE SHOWS ARE DOING ON THE ROAD

**ALTOONA: MISHLER**—"In Old Kentucky," Feb. 24-25; "Watch Your Step," March 1; "Turn to the Right," March 3-5, all played to good business.

MARCH.

**AUBURN: JEFFERSON**—"Twin Beds," Feb. 26, pleased capacity house. **BURTIS AUDITORIUM** Margaret Anglin in "Billeted," Feb. 27, and George Arliss, Mar. 7, pleased capacity houses.

KERR.

**BATON ROUGE: ELKS**—"Going Up," Feb. 22, played to full house; "Odds and Ends," Feb. 23, to good audience.

KARGER.

**BUFFALO: MAJESTIC**—Margaret Anglin is appearing in "Billeted." **SHUBERT-TECK**—"Maytime" is being presented in a return engagement and drawing large audiences.

BARKER.

**EL PASO: TEXAS GRAND**—"Mutt and Jeff," Feb. 22-25, played to good business.

SHELTON.

**JACKSONVILLE: DUVAL**—"When Dreams Come True" played to well filled house Feb. 28.

HOLLINGSWORTH.

**KNOXVILLE: STAUB'S**—A. H. Wilson, Feb. 24, to good business. "The Honeymoon, Limited," two performances on March 1 to good business.

KRUTCH.

**MOOSE JAW, SASK.: ORPHEUM**—"Mutt and Jeff in the Woolly West," Feb. 24-25, and Stuart Whyte's "Cinderella," Mar. 6-7-8, played to capacity.

LANE.

**PITTSBURGH: NIXON**—Anthony Paul Kelly's mystery play, "Three Faces East," drew a big audience and went with a dash. Fritz Scheff in "Gloriana" is the underline for the week of March 10. **ALVIN**—So successful a run was made the first week with the "Passing Show of 1918" that Manager Reynolds arranged for a second week. "Parlor, Bedroom and Bath" is the attraction for the week of March 10. **DUQUESNE**—"Seven Days' Leave" opened this week a very successful return engagement.

LATUS.

**PHILADELPHIA: ACADEMY OF MUSIC**—The Chicago Opera Company opened a short season with Massenet's "Cleopatra."

**ADELPHI**—"Friendly Enemies" has begun its last two weeks here. **BROAD**—Henry Miller's excellent production of "Moliere," by Philip Moeller, opened Monday. The reception of the play was enthusiastic. **CHESTNUT STREET OPERA HOUSE**—"The Kiss Burglar," with Marie Carroll and Denman Maley is doing nicely. **FORREST**—"Going Up" will make way at the end of the week for "The Rainbow Girl."

**GARRICK**—"The Tailor-Made Man" will also end a prosperous engagement; and will be succeeded by Mary Ryan in "The Little Teacher." **LYRIC**—"Tumble In" enters the second week of its three week's engagement. **SHUBERT**—"Oh, Look!" will leave after next week. **WALNUT**—"Peg o' My Heart" is to follow "The Naughty Wife" next week.

**REGINA, SASK.: REGINA**—"So Long, Letty," Feb. 24-26, and "Barnum," March 6-8, played to good business.

McINTYRE.

**SYRACUSE: WIETING**—"She Walked in Her Sleep" played to well filled houses this week.

NORTON.

**TORONTO: PRINCESS**—"Three Faces East," week Feb. 24, to large and pleased audiences. **ROYAL ALEXANDRA**—"Maytime," week Feb. 24, played to tremendous business; two extra matinees. **GRAND**—"Some Baby," farce comedy, pleased large audience week Feb. 24.

DANTREE.

### Margaret Anglin in "Billeted" Again

Margaret Anglin has put aside her new play, "The Open Fire," for the time being, and will make a tour in "Billeted." She is planning to bring "The Open Fire" to Broadway this spring under the management of Howard Hull.

### Caldwell-Kern Piece for Dillingham

Charles B. Dillingham's next production will be a musical comedy with book and lyrics by Anne Caldwell and music by Jerome Kern. The piece is as yet unnamed.

### Morosco to Do "Slippery McGee"

Oliver Morosco has obtained the rights to Marie Conway Oenler's novel, "Slippery McGee," and has commissioned Edward E. Rose to make it into a play.

### New Producing Firm Formed

A new producing firm has been formed by Jed F. Shaw and Alexander Johnstone. It will be known under the name of Shaw-Johnstone.

## FUND BENEFIT GIVEN IN PITTSBURGH

### Actors in Local Theaters Give Generously of Their Services

Principals from leading attractions in Pittsburgh theaters presented a generous program for an appreciative audience in the Nixon theater on Friday afternoon, February 28, when the fourth of the series of Actors' Fund benefits in the largest cities netted the fund more than \$3,000. Daniel Frohman was present and spoke about the use to which the money would be put. Irene Franklin sang, with Burton Green at the piano. Lillian Russell was there with her eight marines. Mike Donlin, Chester Morris and others enacted the pawnshop scene from "Turn to the Right." David Schooler played the piano while the Marmain Sisters danced. Willie and Eugene Howard, Roy Cummings, with Lillian Fermoye and Will Philbrick, were seen in "Passing Show" comics, as well as Fred and Adele Astaire with the "Passing Show" chorus girls in feathered costume. Al Shayne, the Zola Duo, Felix Bernard and Jack Duffy also helped entertain the audience. The musical program, which was another pleasing feature, was under the direction of Emil O. Wolff. Harry Brown, the genial manager of the Nixon, did much to make the benefit a success.

### Fay Bainter Poster is Art Work

The librarian of the Metropolitan Museum of Art has requested from William Harris, Jr., a copy of the "three sheet" poster made by Charles Buckles Falls of Fay Bainter in "East is West." Mr. Harris immediately supplied it. The poster is to be displayed in the library of the Museum as a fine example of commercial art.

## STAGE WOMEN GIVE HOSPITAL-THEATER

### Untiring Efforts Realize Aim of Movement for Convalescent Men

A series of benefits, the last of which was the Belasco Carry On Benefit, has netted the Stage Women's War Relief a large sum known as the hospital fund. The problem of how best to expend this fund was given careful consideration by the organization resulting in the hospital-theater idea.

To Annie Russell was entrusted the responsibility of securing government approval of the plan and the cooperation of the Red Cross. This was the easy part of her work and it was followed by weeks of careful supervision as the plan developed. Now after long days of untiring energy on her part there is the theater itself.

This theater is located on the second floor of Debarcation Hospital No. 5 (Grand Central Palace). It is no make-believe playhouse the stage women have given our heroes, but an honest-to-goodness theater having a stage with an opening twenty feet wide and fully equipped for the producing of any play showing on Broadway. There are ample dressing rooms to accommodate the appearing artists and a large auditorium, orchestra, balcony and gallery, in which there is not one uncomfortable seat nor one from which the entire stage cannot easily be seen. Exits on two floors make filling the theater an easy matter even for a hospital audience.

### Make Shortest Jump

Sunday night, March 2, in Chicago, Barney Bernard and Alexander Carr and their co-workers in "Business Before Pleasure," made one of the shortest "jumps" in America that can be made without wheels—from the Garrick to the Woods. This probably is the only "jump" in America that can be made without wheels. The scenery and other impediments were carried a few feet down the alley from one stage door to the other and Bernard and Carr moved without packing their trunks, each carrying his own clothes.

### Return of Fritz Scheff

Fritz Scheff's first musical comedy engagement in New York City in four years took place when she opened at the Standard Theater on Monday evening, March 3 as the star of "Gloriana," John Cort's musical comedy.

Miss Scheff's last appearance in musical comedy in this city was when as "Pretty Miss Smith" she played the season of 1914-15 at the Casino Theater.

### "Bringing Up Of Father" Co.

Any one knowing the whereabouts of Brownie Carrol (Hazel Sheldon) who played last with the "Bringing Up of Father" will do a great favor by communicating with her sick father, I. A. Sheldon, 28 Waldo Ave., Belfast, Maine.

### Buy Home for Mother

Fanny and Kitty Watson of "Monte Cristo, Jr.," have bought their mother a home in Flatbush.

## THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 15

Theater	Play	What It Is	No. of Times
Astor	East Is West	Fay Bainter surrounded by especially good cast	94
Belasco	Tiger, Tiger	Well written, well acted, sex problem play	146
Belmont	The Little Brother	Racial conflict interestingly brought forth	131
Bijou	A Sleepless Night	Another boudoir-naplight farce	23
Booth	The Woman in Room 13	Thrilling mystery melodrama	71
Broadhurst	The Melting of Molly	Play with music that is tuneful	90
Casino	Some Time	Ed Wynn center of girl and music show	200
Central	Somebody's Sweetheart	A score of catchy numbers	96
Century	The Betrothal	Sequel to "The Blue Bird"	138
Geo. M. Cohan	A Prince There Was	G. M. Cohan's return to stage	95
Cohan and Harris	The Royal Vagabond	A Cohanized opera comique	24
Comedy	Toby's Bow	Good character study of old negro retainer	50
Cort	The Better 'Ole	Bairnsfather's cartoons dramatized	172
Criterion	Three Wise Fools	Has a certain amount of whimsy	159
Eltinge	Up in Mabel's Room	Dramatization of a chemist	69
Empire	Dear Brutus	Barrie gives people a second chance	98
44th Street	Sinbad	Al Jolson and an extravaganza	238
48th Street	The Net	Aphasia victim wrongly accused of murder	40
French	French Players	Copeau's repertory company	179
Fulton	The Riddle: Woman	Continental domestic drama, with Kalich	160
Gaiety	Lighthouse	Triumph for Frank Bacon	236
Globe	The Canary	Sanderson, Cauthorne, Doyle and Dizon	155
Greenwich Village	Hobohemia	Satire on "The Village"	41
Harris	The Invisible Foe	Deals with the occult	87
Hippodrome	Everything	Lives up to its title	344
Hudson	Friendly Enemies	German-American discards his hyphen	347
Knickerbocker	Listen, Lester	Girls, music and good comedy	93
Liberty	The Marquis de Priola	The wickedest man in town	64
Little	Please Get Married	A bedroomly bedroom farce	32
Longacre	Three Faces East	Suspense, suspense, suspense	242
Lyceum	Daddies	Sensational, but not sticky	196
Lyric	The Unknown Purple	Purple ray makes man invisible	192
Maxine Elliott's	Tea For Three	Triangle play in continental style	205
Miller's	Miss Nelly of N'Orleans	Sentimental comedy a la Creole	47
Morosco	Cappy Ricks	Wise and Courtenay continue partnership	70
New Amsterdam	The Velvet Lady	Herbert music embellishes farce	47
Playhouse	Forever After	Alice Brady in sentimental drama	219
Plymouth	Redemption	John Barrymore in Tolstoi drama	172
Princess	Oh, My Dear	Latest example of Oh, school	127
Punch and Judy	The Book of Job	Mors of Stuart Walker's offerings	16
Republic	The Fortune Teller	Reviewed in this issue	20
Selwyn	The Crowded Hour	Jane Cowl in war melodrama	134
Shubert	Good Morning, Judge	Pinerro amusingly set to music	48
29th Street	Keep It To Yourself	Lively bridal suite farce	89
Vanderbilt	A Little Journey	Regeneration by a train wreck	93
Winter Garden	Monte Cristo, Jr.	Great girl-music show	30



## "THE FORTUNE TELLER"

Marjorie Rambeau Achieves Great Personal Success in New Play at the Republic

Tears are a compelling force in the theater—both with the ladies who let them run unchecked and free down the tinted alabaster of their pretty cheeks and the gentlemen who try vainly to control them or disguise their presence by much sniffing and a brave blowing of the nose.

But they are a dangerous force if they are loosed too early in the evening. Take, for example, the case of "The Fortune Teller," in which Marjorie Rambeau has just scored so fine a personal success at the Republic. The heroine here is a poor old thing, a fake fortune teller traveling with a street fair aggregation, reading the cards "for anything you'd like to give, dearie," and burning out what is left of her dissolute life with whiskey and drugs.

Into her tent there drifts a discouraged youth whom she learns to be her own son—a lad of twenty-one grown to manhood in the years that have passed since the courts took him away from her and awarded him to his cruel, but technically pure, father. Instantly the scene becomes emotionally tense. The poor old woman's effort to learn something of the boy's life without giving him hint of why she is so interested; the pathetic expression of the heart hunger she must hide; her determination to help him out of the slough of despond into which he has fallen—all these basic human emotions are so beautifully realized by Miss Rambeau that, the play starting at 8:30, the audience is in tears by 8:45 and completely subdued by 9 p. m.

Which puts a difficult handicap against the author. Either his play must take an entirely unexpected turn with the beginning of the second act and carry the audience forward on a fresh line of interest, or both story and acting must build steadily upon the foundation established, becoming increasingly better and more interesting.

Leighton Graves Osmon, who wrote "The Fortune Teller," tried the second course and came a cropper. His play becomes less and less interesting the farther it goes, and Miss Rambeau never again reaches the histrionic height she achieves in that quite wonderful first act. As the mother, she regenerated herself through her devotion to her boy, and proved in the process that anything any emotional actress can do she can do, and do it just a little bit better than any of her younger contemporaries. She never had a moment that was anything but finely sincere, whatever the mistakes of her author.

BURNS MANTLE

## Choir to See "Dear Brutus"

The choir of St. George's Episcopal Church at 16th Street and Stuyvesant Place, one of the oldest churches in Manhattan, will give its annual theater party next Wednesday night. The play selected is Barrie's "Dear Brutus" at the Empire Theater. The Rev. Dr. Karl Reiland, pastor of the church, and Mrs. Reiland, and Mr. Safford, organist of the church, with Mrs. Safford, will be the guests of the choir at the performance.

# NO MAN'S LAND

By Mile-Rialto

TWENTY-FIVE poor children were the guests of Phoebe Hunt, leading woman of "A Prince There Was," and little Marie Vernon of the same play last week at the Hippodrome. There was everything at the party to delight the hearts of young urchins, such as ice cream and cake and favors and everything. Of course, funds were necessary for the kindly hearted enterprise, but where there is a good purpose in view there is generally somebody to foot the bill, and "a wealthy society woman" was described as the one who had made the party possible from a practical point of view.

FAY BAINTER has one regret in life. It is the one fly in the ointment of her successful career, and it is one of the penalties of being successful. Miss Bainter bewails her fate that she never gets time to do half the things that she really wants to do. One of them is to go to the opera. But last week willy-nilly, come what may, she managed it. She got up very early in the morning at nine o'clock, and as everybody knows that is a pretty stiff hour for anyone who is the star of a successful show on Broadway, especially when you have to get your pleasure in somehow as well, and made herself look her prettiest and trotted off to the Metropolitan Opera House, and there she saw a regular real live opera at eleven o'clock in the morning. Strange, but true. To be sure the parterre was empty. The gallery was pitch black, and she had to sneak in the back entrance. But she heard the opera, and she heard Barrientos and Charles Hackett and the rest of the operatic luminaries in the opera which had its premiere last week, "Mireille," and she heard it several days before everybody else did. A little bird whispered to her that a dress rehearsal was in progress and she was smuggled inside in a clothes basket covered up with the shining white caps worn by the peasant women in the first act.

GERTRUDE VANDERBILT believes that if you are going to be charitable, you might as well be practical about it, and she knows that men do love their little creature comforts. In her desire to do her bit, she has agreed to furnish the soldiers at the Gun Hill Road Hospital a liberal supply of cigarettes weekly.

JULIA SANDERSON does not forget the girls back home, and they have by no means forgotten her, as was shown last week. Twenty-five of her school friends entertained her at a luncheon party at the Hotel Astor before the Saturday matinee, and after the sumptuous spread, the entire party repaired to the Globe Theater where Miss Sanderson donned her grease paint and her companions armed themselves with programs and sweetmeats.

GLADYS HANSON'S baby will be nameless no more after an auspicious ceremony which will take place at the Hanson-Cook residence tomorrow night. Beginning at eight

o'clock a christening party will be in progress. Florence Reed is to be the godmother. Up to the hour of going to press, the proud parents had been unable to agree as to a suitable cognomen for their remarkable infant.

HELEN HOLMES is so busy organizing a calling party on the soldiers on the part of the women of the stage that she can barely find time to get to the theater before the curtain goes up. She made a pilgrimage of her own one day to one of the base hospitals and found that her cigarettes, and magazines and chocolates were so much appreciated that she wants all her fellow workers to assist her systematically in the good work.

THE STAGE WOMEN'S WAR RELIEF is at it again. They have presented the government with a real honest-to-goodness theater all equipped and ready for use at the Grand Central Palace now being used as a hospital for wounded soldiers. Annie Russell sponsored it, Rachel Crothers initiated it, and Marie Dressler, Beatrice Herford, Grace George, Bessie Wynn, Amy Lester, Gladys Rice, Helen Stover, Adolph and Augusta Glose, Luano, and Constance Piper gave the first entertainment in it. A fine program will be given there every evening at seven

SPEAKING of Rachel Crothers, her charitable activities by no means take up all her time. Not content with rolling bandages, pursuing presidential duties as head of the S. W. W. R., and writing plays at odd moments, she must personally rehearse her forthcoming production as well. It occasions no surprise, however, that amidst her multitudinous duties, she has not had a few spare moments in which to take time to choose a name for her latest brain child which, from all accounts, is a comedy of high merit.

THE ladies, bless 'em, did their share to make the annual benefit held under the auspices of the Catholic Actors' Guild of America the genuine success it was. Not only did they do their bit on the program, but they formed a goodly part of the audience as well. Mrs. Fiske, Dorothy Dixon, Mollie King, Julia Sanderson, Elizabeth Murray and Emma Carus were among those who contributed their share towards the merriment of the evening, while amongst those who had an opportunity to laugh with the audience were Florence Reed, Agnes Heron Miller and Juliette Day.

"THE time has come," the Walrus said, "to talk of many things." Therefore the case of Ivy Sawyer may be considered. Miss Sawyer is at present with "Oh, My Dear," at the Princess, but Husband Joseph Santley has something new in mind. He is now negotiating for the American rights to "Alice in Wonderland," in which he plans to star his pretty wife. Miss Sawyer, by the way, made her stage debut in London at the age of nine in the role of Alice, and New York is to see her in it.

## "RED HEART"

Joke Is on the Audience Rather than on the Bolsheviki

Having been hurriedly written to take advantage of the present talk about and assumed interest in the subject of Bolshevism, a play called "Red Heart" was privately produced at the Republic theater Sunday night.

Richard Fletcher is credited with the authorship, and George Miller, a producer of moving pictures, served as promotor. The cast volunteered, A. H. Woods loaned the theater and certain honest bourgeoisie, we understand, paid the other expenses in the belief that their defense against the charges of the radical internationalists would be presented.

The play started reasonably with a semi-serious discussion of the causes for the present social unrest. Intended as a satire, it soon lapsed into the indefinite arguments of a patriotic propagandist which were neither interesting nor amusing, though quite well written.

The protagonists were a tea-room socialist bent on reorganizing the world and a heroine who reformed him by helping to expose the brainlessness and cupidity of his associates. Much fun was poked at parlor radicals and half-baked reformers and the only character of the lot that inspired interest or respect was that of the one real Bolshevik, well played by Gilda Varesi, who insists upon taking all phases of her art, and all opportunities to reveal it, seriously.

The others of a volunteer cast included Jobyna Howland, Eugene O'Brien, Olive Wyndham, Susan Yorke, Carl Dietz, W. L. Thorne, Charles Hanna, John Robb and Douglas Ross, who made the most of few opportunities. BURNS MANTLE

## Play Dead Composer's Work at Testimonial

Emmett Corrigan, who is the chairman of the Rudolph Aronson Testimonial benefit, which will be given at the Astor Theater, Sunday, March 9, has arranged a particularly interesting feature for the program. A short time before his death, Mr. Aronson composed "The Great American Victory March." This march will be played at the testimonial by the following composers: Victor Herbert, Silvio Hein, Gustave Kerker, Jerome Kern, Raymond Hubbell, Louis Hirsch, Gitz-Rice, Rudolph Friml, A. Baldwin Sloane, Irving Berlin and Harry Carroll.

## Crothers Comedy Titled "27 East"

The new Rachel Crothers comedy called "27 East," will be produced in Washington, March 20, by the Shuberts. Henry Hull is in the cast.

## "Riddle: Woman" Leaves

"The Riddle: Woman," will leave the Fulton Theater March 15, but will not open in Chicago until Easter week. The intervening period will be occupied with the "subway circuit."

## Otis Skinner at Globe

Otis Skinner, in "The Honor of the Family," will open at the Globe Theater, March 17.



**Gaiety** B'way & 46th St.  
Evs. 8.30. Mats. Wed. and Sat. 2.30

WINCHELL SMITH and JOHN L. GOLDEN Present

# LIGHTNIN

REPUBLIC West 42d Street  
Evs. 8.30  
Matinee Wednesday and Saturday 2.30

ARTHUR HOPKINS Presents

# MARJORIE RAMBEAU

(By Arrangement with A. H. WOODS)

# In "THE FORTUNE TELLER"

CHAS. DILLINGHAM Presents

# "EVERYTHING"

AT THE

# HIPPODROME

A Mammoth Musical Spectacle  
By R. H. BURNSIDE

Matinee Daily Best Seats \$1.00

**Lyceum** Theatre W. 44th St.  
Evs. at 8.30; Mats. Thur. and Sat. 2.30

DAVID BELASCO Presents

# DADDIES

A New Comedy by

JOHN L. HOBBLE

**ELTINGE** Thea. W. 42d St.  
Evs. 8.30. Mats. Wed. & Sat. 2.30

A. H. WOODS Announces

# UP IN MABEL'S ROOM

with Hazel Dawn, John Cumberland and Walter Jones

**EMPIRE THEATRE** B'way & 40 St.  
Evs. 8.15. Mats. Wed. & Sat. 2.15.

CHARLES FROHMAN presents

# William Gillette

In the New Comedy

# "Dear Brutus"

By J. M. Barrie

**GEO. COHAN'S THEATRE** B'way & 43d St.  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

GEO. M.

# COHAN'S NEW COMEDY

# "A Prince There Was"

GEORGE M. COHAN AS THE PRINCE  
From a Story by Darragh Aldrich

**New Amsterdam** Theatre W. 42d Street  
Evs. at 8.30. Mats. Wed and Sat. 2.30

KLAW & ERLANGER Present

# The Velvet Lady

A Hilarious New Musical Comedy  
Music by Victor Herbert

**Liberty** Theatre, W. 42d St.  
Evenings at 8.30  
Matinee Wednesday & Saturday at 2.30

MR. LEO

# DITRICHSTEIN

In His Greatest Triumph

# "THE MARQUIS DE PRIOLA"

Mon. Mch. 17—"MOLIERE"

**Hudson** West 44th St. Evs. at 8.30  
Mats. Wed. & Sat. at 2.30

A SMASHING TRIUMPH!

A. H. WOODS Presents,

LOUIS SAM  
MANN and BERNARD

# Friendly Enemies

by Samuel Shipman and Aaron Hoffman

**Cohan & Harris** B'way and 43d Street  
Evs. at 8.30. Mats. Wed. & Sat. 2.30.

Cohan & Harris Present

# THE ROYAL VAGABOND

A COHANIZED OPERA COMIQUE

Book by Stephen Ivor Scrimgeour and Wm. Cary Duncan  
Music by Dr. Anselm Goetzl.

**HARRIS THEATRE** WEST 42d ST.  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

Do You Believe in Spirits?

# THE INVISIBLE FOE

A Thrilling and Beautiful Love Story.  
Not a War Play—By Walter Hackett.

**BELASCO** West 44th St. Evenings 8.30  
Mats. Thursday & Sat. 2.20

DAVID BELASCO PRESENTS

# FRANCES STARR

IN

# "TIGER! TIGER!"

A New Play by Edward Knobloch

**KNICKERBOCKER THEATRE** B'way & 38th St.  
Evs. 8.15. Mats. Wed. and Sat., 2.15

JOHN CORT'S NEW MUSICAL COMEDY

# Listen Lester!

"There is happy, joyous dancing,  
with music and comedy a-plenty."  
—Globe.

**SELWYN THEATRE** West 42d Street  
Tel. Bryant 47  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

# JANE COWL in THE CROWDED HOUR

by Edgar Selwyn & Channing Pollock

**MAXINE ELLIOTT'S THEATRE** West 39th Street  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

# TEA for 3

By Roi Cooper Megee

Intoxicating As a Cocktail

**PALACE** Broadway and 47th Street

World's Most Beautiful Playhouse.  
Smoking Permitted in Balcony  
Daily Matinee, 25c, 50c and best seats 75c. Evs., 25c, 50c, 75c and entire lower floor \$1.00

# Supreme Vaudeville

**BROADWAY THEATRE** At 41st Street  
Continuous—Noon to 11 P. M.

DIRECTION OF M. KASHIN

**CHARLIE CHAPLIN** In His First Million Dollar Comedy

# "A DOG'S LIFE"

Mrs. Charlie Chaplin

In "WHEN A GIRL LOVES"

**Broadhurst** Thea., 44th, W. of B'way.  
Phone Bryant 64.  
GEORGE BROADHURST, Director  
Evenings 8.15

Matinee Thursday and Saturday, 2.30

A New Musical Comedy

# The Melting of Molly

**CENTRAL THEATRE** B'way & 47th St. Phone Bryant 17.  
Evs. 8.30. Mats. Wed. & Sat. 2.30.

ARTHUR HAMMERSTEIN'S

Newest Musical Play

# "SOMEBODY'S SWEETHEART"

44th ST. Theatre W. of Broadway  
Phone Bryant 729.  
Evs., 8.30. Mats. Wed. & Sat. 2.30

# AL. JOLSON In SINBAD

**SHUBERT THEATRE**, 44th, W. of B'way. Phone Bryant 8439.  
Evs. 8.15. Mats. Wed. and Sat. 2.15

# 'Good Morning, Judge'

WITH

GEORGE HASSELL | MOLLIE KING | CHARLES KING

**CASINO** B'way & 39th St. Phone 3846 Greeley  
Evs. 8.15. Mats. Wed. & Sat. 2.15

A MERRY MUSICAL ROMANCE

# SOME TIME with ED. WYNN.

**BIJOU** Theatre, 45th, West of B'way  
Phone Bryant 430. Evs. 8.30  
Mats. Wed. & Sat. 2.30

A New Farce Comedy

# A SLEEPLESS NIGHT

**COMEDY** Theatre, 41st St. E. of Broadway  
Phone Bryant 5194  
Evs. 8.30. Mats. Thurs. & Sat. 2.30.

A NEW COMEDY

# TOBY'S BOW with NORMAN TREVOR

# OF COURSE!

"I'm in the movies now"  
OLD BILL



"THE BETTER 'OLE"

AT WORLD FILM EXCHANGES ONLY

# LOOK!

FOR IT ON  
PAGE 402

**PLAYHOUSE** 48th St. E. of B'way. Phone Bryant 3628.  
Evs. 8.30. Mats. Wed. Thurs. & Sat. 2.30.

# ALICE BRADY

Personally in

# FOREVER AFTER

**Winter Garden** Broadway and 50th Street  
Phone Circle 2330  
Evs. at 8. Mats. Tues., Thurs. & Sat. at 2

LEE & J. I. SHUBERT Present the  
Winter Garden's Midwinter Extravaganza

# MONTE CRISTO, JR.

**NORA BAYES THEATRE** 44th St., W. of Broadway.  
Evs. 8.15. Mats. Wed. & Sat. 2.15

LAST WEEK

# NORA BAYES

AT HER BEST IN LADIES FIRST

**BOOTH THEATRE** 45th, W. of Broadway. Evenings 8.30  
Matinee Wed. & Sat. 2.30

# THE WOMAN IN ROOM 13

**39th St. THEATRE** East of B'way. Phone Bryant 413.  
Evs. 8.30. Mats. Wed. & Sat. 2.30

GEORGE BROADHURST Presents  
THE LAUGH PLAY

# Keep It To Yourself

**ASTOR** Theatre, 45th & B'way  
Phone Bryant 287.  
Evs. 8.15. Mats. Wed. & Sat. 2.15.

# EAST IS WEST

A New Comedy with  
FAY BANTER

# RIVOLI RIALTO

"TRIUMPH OF THE MOTION PICTURE"  
B'WAY at 49th St.

"TEMPLE OF THE MOTION PICTURE"  
B'WAY at 42nd St.

Commencing Sunday, MARCH 9th

# Norma Talmadge

IN

# "THE PROBATION WIFE"

A SELECT PICTURE

Soloists, Comedy and Orchestra  
ERNO RAPEE will conduct  
THE RIVOLI ORCHESTRA  
Prices—20c.—30c.—40c. Loges \$1.00

# DOROTHY GISH

IN

# "BOOTS"

A PARAMOUNT PICTURE

HUGO RIESENFELD will conduct  
THE RIALTO ORCHESTRA  
Prices—20c.—30c.—40c.



Piso's reputation became established in Grandfather's school days when winter snow frolics caused the same throat irritations they do today.

Time has tried and proved Piso's worthiness. Its purity and effectiveness have placed it in thousands of carefully stocked home medicine chests.

Your druggist sells Piso's—with a guarantee—38 cents a bottle.

Contains No Opium  
Safe for Young and Old

**PISO'S**  
For Coughs & Colds

## ALBOLENE

*The safe  
make-up  
Remover*

A QUICK descent of the final curtain—then ALBOLENE—and the make-up disappears in no time. Your skin is kept in splendid condition by this pure, agreeable make-up remover, the favorite of the stage for years.

For the make-up box 1 and 2 ounce tubes. Also in 1/2 and 1 lb. cans.

ALBOLENE is sold by any druggists or dealers in make-up. Free sample on request.



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## HOTEL DEWEY

WASHINGTON D. C.

IN order to meet after-war conditions the DEWEY HOTEL, situated in that exclusive residential section at 14th and L Streets (5 minutes' walk from the White House), has opened its doors to transient guests.

For many years the Dewey has been the official residence of Senators and those prominent in official life of the Capital. The accommodations are limited, and only those whose presence will be compatible with its clientele will be accepted. It will be best to make reservations by letter.

Room tariffs, illustrated brochure, restaurant charges and other information may be secured by writing

**FRANK P. FENWICK**

## HOTEL BINGHAM PHILADELPHIA

In the Center of Everything

Large, well lighted and comfortable rooms. Hot and cold running water in every room. Only hotel having direct Subway and Elevated connection with all railroad stations, ferries and department stores.

Roof Garden. Club Breakfast. Special Luncheons.  
Rooms without bath \$1.50; with bath \$2.00 up

**FRANK KIMBLE, . . . . . Manager**

## WHERE'LL WE GO TONIGHT

### Hotel Martinique

So popular has Gus Edwards' "Attaboy" become, being presented in the Omar Khayyam Room of the Hotel Martinique, that it is the rendezvous of Broadway managers. The splendid array of talent has caught their attention. They are eager to affix the signatures of the young choristers to contracts. However, all members of "Attaboy" are under contract for the entire run. The original talent of this revue may be enjoyed for still a long time.

### McAlpin Hotel

Nahan Franko, orchestra director of the McAlpin Hotel, will conduct a series of Sunday night concerts in the Louis Seize Room at the dinner hour. He will have a largely augmented orchestra.

### College Inn, Chicago

The College Inn, Chicago, has installed a new jazz band. This feature has added greatly to the popularity of its after-theater suppers.

### Waldorf-Astoria Hotel

Joseph Knecht has resumed the Sunday evening concerts at the Waldorf-Astoria Hotel. His full symphony orchestra of thirty-five musicians will play at all such occasions.

### Hotel Stewart, San Francisco

The Hotel Stewart has added a new steel and concrete addition of fifty sunlit rooms with private baths. This hotel is situated convenient to all theaters.

### Reisenweber's

Doraldine, the Hawaiian dancer, has been engaged for the reopened Paradise Room atop Reisenweber's. Her specially featured dances are the Larumba shiver dance and Fiji bird dance.

### Strand Roof

Manager Elias Meirowitz of the Strand Roof announces that he will present to his patrons a brand new Spring review very shortly. Several principals of Broadway fame have been engaged. The Strand Sunday evening continues to be immensely popular.

### The Little Club

The Little Club is most fortunate in having started its career with two such hostesses as Millie Allen and Helen Maxwell. Through their personalities and clever direction the Little Club has become an assembling place of good fellowship and cheer.

### Hotel Dewey, Washington

Now that Hotel Dewey has been released from Government patronage it has become more popular than ever with Washington's professional visitors. All theaters and the Capital's points are adjacent to it.

### Moulin Rouge Ball

The Beauty Contest, which will be the chief feature of the Moulin Rouge Ball, to be held in the New Amsterdam Opera House on March 11th, is attracting the attention of the entire amusement world. Tickets of admission will have a voting coupon, one for each person attending the ball. There will be six American beauties chosen rather than one.

### Thomas Healy's Golden Glades

The Victory Revue at Thomas Healy's Golden Glades is still the only ice skating show in New York. Elsie and Paulsen, Cathleen Pope and the skating sextette are especially featured in a ski fantasie and hockey game. In the musical comedy are Helen Hardick, Bly Brown, Nadja, Yvonne Darle and Harry Francis.

### Bingham Hotel, Philadelphia

The Bingham Hotel is rated among professionals to be a house of excellent service and cuisine. Frank Kimble, the manager, is rated everywhere in the East for his ability and his cordiality.

## PLAY DATES AHEAD

Adam and Eve: Baltimore, Mar. 10-15.

Better 'Ole, Co. "B": Saskatoon, Mar. 10-12, Regina, 13-15, Edmonton, 17-19, Calgary, 20-22—Better 'Ole, Co. "C": Boston, indef.—Better 'Ole, Co. "D": Phila., indef.—Better 'Ole, Co. "E": Chicago, indef.—Blind Youth: Boston, Mar. 10-22—Burgomaster of Belgium: Washington, Mar. 10-15—Business Before Pleasure: Chicago, indef.

Chin Chin: Atlanta, Mar. 10-12, Columbus, 13, Montgomery, 14, Mobile, 15, New Orleans, 16-22, Baton Rouge, 23—Chu Chin Chow: Chic., indef.—Come Along: Baltimore, Mar. 10-15—Crowded Hour: Boston, indef.—Cure for Curables: Boston, Mar. 10-22.

Experience: Washington, Mar. 10-15.

Friendly Enemies: Phila., indef.—Girl Behind the Gun: Chic., indef.—Going Up: Phila., indef.—Going Up: Chic., indef.

Happiness: Cleveland, Mar. 10-15.—Hello Alexander: Boston, indef.—Hitchy-Koo: Washington, Mar. 10-15.

Jack O'Lantern: Boston, indef.

Kiss Burglar: Phila., indef.

Ladies First: Phila., Mar. 17-indef.—Leave It to Jane: Toronto, Mar. 17-22.—Little Teacher: Phila., Mar. 10-indef.—Lord and Lady Algy: Edmonton, Mar. 24-26, Calgary, 27-29.

Masquerader: Chic., indef.—Maytime: Minneapolis, Mar. 16-22.—Merrie Month of May: Baltimore, Mar. 10-15.—Mutt and Jeff: Edmonton, Mar. 10-12, Calgary, 13-15, Victoria, 17-18.

Nothing But Lies: Boston, Mar. 10-15.

Oh, Lady, Lady: Chic., indef.—Oh, Look: Phila., indef.—Overseas Revue: Chic., indef.

Passing Show of 1918: Toronto, Mar. 10-15.—Peg O' My Heart: Phila., Mar. 10-15.—Penrod: Chic., indef.—Polly With a Past: Boston, indef.

Rainbow Girl: Phila., Mar. 10-indef.—Rosary: Chic., Mar. 9-22.

Saving Grace: Chic., Mar. 10-indef.—Scandal, Chic., indef.—See You Later: Toronto, Mar. 10-15, Buffalo, 17-22, New York, 24-indef.—She Walked in Her Sleep: Bridgeport, Mar. 10-11.—New Haven, 12-15, Hartford, 17-19, Springfield, 20-22, Boston 24-indef.—Sleeping Partners: Chic., indef.—So Long Letty: Moose Jaw, Mar. 14-15.

Take It From Me: Boston, indef.—Thousand Eyes: Chic., indef.—Thurston: Chic., Mar. 9-15.—Tillie: Chic., indef.—Tumble In: Phila., indef.

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## WITH THE STOCK COMPANIES

### Stock Opens at Orpheum in Reading

The Orpheum in Reading, Pa., which has been closed for several months, reopened March 3, with the Charles K. Champlin Stock Company in "Broken Threads." For a number of years until the recent reconstruction of the Hippodrome, the Orpheum has been principally the home of vaudeville.

### Fall River to Have Stock

A stock company has been organized to play in Fall River. The opening date is set for March 10, and the first play presented will be "The Brat."

### Wichita Stock Theater Sold

The stock company which has been playing at the Liberty Theater in Wichita, Kan., has been forced to vacate on account of the sale of the theater. The company was under the direction of Harley Sadler, and had a successful and long season to its credit.

### Blanneys Close Troy Stock

The Blaney Stock Company which has been playing at the Lyceum Theater in Troy, has closed. A number of the players will join the new Blaney organization which opens in Fall River, Mass. March 10, at the Academy of Music. The Troy company will reorganize for a summer season.

### IS THAT SO!

Herman Lieb, a Chicago stock favorite, who has been playing in Australia, is looking for a Chicago theater in which to establish a stock company.

Lillian Drew has finished her engagement with the North Shore Players in Chicago.

Selmer Jackson, the stock actor, is to appear in Fox films.

Boris Kadoff has joined the Majestic Players in San Francisco.

Ernestine Morley and Mary Hill have joined the Richard Buhler Stock Company in Paterson, N. J.

### IN MANY CITIES

**BUFFALO:** STAR—"Way Down East" is being revived by the Knickerbocker Players. **BARKER.**

**CHICAGO:** WILSON AVENUE—The North Shore Players have reached a stride that is showing speed, and the house is doing a very brisk business. Last week the Thursday matinee broke all records for the house. This week the company is offering "Our Wives." Next week the bill will be "A Fool There Was." **GREAT NORTHERN HIPPODROME**—The stock company here is presenting "In the Zone," by Eugene O'Neill. The cast will have the addition of two Hull House Players, Karl D. McMahon and Paul Grauman. **ATKINS.**

**FALL RIVER:** ACADEMY—Season of stock under the direction of C. A. and H. C. Blaney will open March 10, with "The Brat." **GEE.**

**EDMONTON:** ORPHEUM—"Three Weeks" was given an excellent production by the stock company. Zana Vaughn, James Blaine, Rex Snelgrove, Allan Stuckfadden and Rita Elliott were at their best. Business good. "A Woman's Reason" follows.

**HAVERHILL:** ACADEMY—Feb. 24-March 1, "The Wife He Bought," presented to good houses. Next week, "Madame X."

**LAWRENCE:** COLONIAL—Emerson Players presented "Daughters of Men" week of February 24, to crowded houses all week. Week of March 10, "The Time, Place and Girl" (Musical). Week of March 3, "A Message From Mars," to good business.

**LINCOLN, NEB.:** LYRIC—North Brothers Stock company, in "Madame X," sold out at every performance. Gertrude Russell in the leading role was the talk of the town. Next week, "The Girl in White."

**NEW HAVEN:** HYPERION—Hyperion Players with Jane Morgan and Arthur Howard gave a splendid performance of "When He Came Back." "Gentlemen of Leisure" to follow.

**NORTHAMPTON:** ACADEMY—"A Doll's House," week of Feb. 25, did splendid business, as did "The New Henrietta," week of March 3.

**OAKLAND:** FULTON—"Such a Little Queen" is the offering of the Fulton Players, Feb. 23-March 1. Capacity houses. "Romance," March 2-8. **YE LIBERTY**—"Cock o' the Walk," with Crane Wilbur in the leading role, is playing to good sized houses, Feb. 23-March 1. "Excuse Me," March 2-8.

**PITTSBURGH:** PERSHING—"Capt. Kidd, Jr.," with Audell Higgins and Arthur Vinton in the title roles, was the opening attraction. The last half of the week, "Within the Law."

**ST. ALBAN, VT.:** WAUGH'S OPERA HOUSE—"Freckles," Feb. 24, to good business. Bates Bros. Musical Comedy company, March 3-8, to good business.

**SALT LAKE CITY:** WILKES—Florence Roberts in "Carmen," Nethersole's version of the Bizet opera, is pleasing large audiences at the Wilkes, supported by J. Anthony Smythe and the Wilkes players. Miss Roberts will appear in "The Eternal Magdalen" next. **SALT LAKE**—"Stop Thief" was the closing attraction by the Alden-Cloninger Stock company.

**SCHENECTADY:** VAN CURLER—"A Stitch in Time," presented by Mae Desmond and company, week of March 3. "Mother Carey's Chickens" underlined.

**SHAWNEE, OKLA.:** SAVOY—Kelly Field Players, Feb. 3, good business.

**SPOKANE:** WOODWARD—"Rebecca of Sunnybrook Farm," Feb. 23 to 28. "Nearly Married," week of March 3. Both did good business.

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*Healy's Balconades Orchestra banging out "Everybody Shimmies Now"*

*Earl Fuller's Band playing "Singapore" at the Cafe de Paris*

*Ben-Joe Wallace and jazz band at the St. Andrew Hotel, in "Rock-a-Bye Your Baby with a Dixie Melody"*





# VAUDEVILLE VOLLEYS—From

**L**OUISE DRESSER and Jack Gardner! What a lot of man-and-his-mate psychology these two names have recently been exemplifying via vaudeville! Programs, probably, would not have listed this combination of dance, song and cheer and, last but not least, their acquirement of some real rag carpet acting that makes the "yesteryears" put on their specs, had not Jack himself got into a little rumpus. Not of his own inclination, however. One night in Chicago, when he was playing an engagement and Miss Dresser was resting at French Lick Springs, he returned to his hotel apartment—to retire—and retire he nearly did, from the stage, his pet club and his open hearth at Mount Vernon, N. Y., to an engagement everlasting. He received a little present for the rest of his life—a scar which Miss Dresser refers to in their act, "The Union." A thief had sought his batching outfit. However, cordial Jack returned his sneaking blow from behind doors, with plenty of reciprocation.

Around the bed, over it and including the bath tub with the same route, aided by plenty of shoe leather and golf strokes, he made the roughneck Raffles bumpity-bump until cornered. Then Weary Willy Kleptomaniac pulled the advantage of hip-pocket hardware on him. The police did their duty, but Miss Dresser, who came at limited rates and much speed, couldn't be reconciled to the fact that she was doing hers. Jack should never be left again regardless of Belasco parts or headline singles. So friend Lait's pen was called in. And here they are allowing each other to cross in front of one another and to hog the center stage indefinitely.

Miss Dresser's study lacks one item—the darned basket. But all good things can't be had at once. It is probably being saved for their next act, which from appearances, won't be for sometime, as their present vehicle will take the circuit at least twice. Here's a suggestion when a new act is needed. For setting and scenario, use a private Pullman car as a sequel. Travelling, you always hear passengers speculate when Marlowe and Sothorn or Geraldine Farrar and Lou Tellegen are enjoying domestic quarters en route on the same train whether they are talking over grocery bills, next year's gardening, or how they should play "Footlight Mary or Beau Brummel Jimmy." The happenings of Louise Dresser and Jack Gardner's entourage should take to word and music in headline fashion as readily as their present demand of the booking office for one contract, the same play and three meals a day together.

## Martin Beck Designs

Doubtless if you have called on Martin Beck recently, you found strewed around his desk all sorts of compasses, squares, rulers and other draftsman's tools. He has officially announced a new trade mark. The former one was a back script. But it mustn't be construed that the sign painters struck on account of writer's cramp. The truth of the matter is, Mr. Beck has been studying the change for a long time, be-

## Louise Dresser Takes Good Care of Jack Gardner Since Burglar's Visit — Owen McGiveney and His Art — Una Clayton on Writing

cause he realized that the script trade mark didn't instantaneously focus the eye and was not individual enough to register a lasting impression. So he finally hit upon using a circle bearing the words, "Supreme Vaudeville," with a block containing the word "Orpheum," dividing the circle in half, with "Supreme" occupying the upper portion of the circle over "Orpheum" and "Vaudeville" occupying the lower portion. Illuminated lettering is used, too. Undeniably, merchandizing depends greatly on a trademark. "Smith, he pays the freight," made Smith, a Chicago manufacturer, a fortune in two years. As Mr. Beck knows something about paying for supreme acts, he is justified in capitalizing his expense account.

## Ruth St. Denis' Achievement

Like many of our captains of industry, financiers and other workers who have contributed something to the progress of the commonwealth, Ruth St. Denis' beginnings have been right next to the soil. "I started doing seven performances a day in a museum which exhibited queer things preserved in alcohol. I am proud of it, too, and I want Vaudeville Volleys to tell it also," stated Ruth St. Denis. Now, she might have added, "And I have successfully bridged the gulf between to a national headliner position." But she is too modest, as is proven by the fact that while much of the dancing pioneering was done by herself alone with nail worn to quick striving, she generously contributes a good part of it to Isadora Duncan. Of her, she says: "Isadora Duncan took the shoes and stockings off the dancing world. She is high priestess of her art."

In all appreciation of what Miss St. Denis has done for dancing in America, there are some who still must look on more or less blindly at her terpsichorean artistry. That these may be added to her following, Vaudeville Volleys would like to make one suggestion. If she would use a placard or a motion picture drop before each dance, stating briefly the story and history of the dance, it would greatly clarify her performances. Receding not one decimal fraction from the absolute authenticity of the settings, the costumes or the designs of any of her dances which have been the result of her tremendous research work, it should be remembered that knowledge of all this is not on the finger tips of the regulation audience. A swift means of recognition should be employed. Base the principle upon those of publishers. Newspaper pictorials are always accompanied by captions, as is also the case with the most artistic magazines. Coming nearer to Miss St. Denis' back yard, consider Arthur Hopkins' production of "Regeneration." It resembles a series of magazine art pages. Giving each one, so to speak,

captions, or in other words, the play-er's lines, the beauty of these picture scenes is enhanced and the meaning of the story is transferred without any blind effect to the auditorium mind.

## Gelli Troupe Without Fads

Heard in the courtyard of the Palace Theater: "How do you do to keep your 'flesh fit?' asked a stage struck youth, of two of the Gelli Troupe of acrobats. "Nothing," they replied. "Eat everything, drink anything; but be sensible about it, and good natured, and nature will act accordingly." To prove their theory is to see the wholesome fun their well knit physiques create in twisting like willow sapplings and cavorting as young colts in intricate feats to the aft of the footlight. Prima donnas, who are troubled with much cord and steel, take note.

## More Light on Jazz Origin

New Jazz bands are being organized every day. Older ones are planning European tours. Yet, still placing the honors for creating this style of music is unsettled. Vaudeville Volleys is printing some interesting data received from musicians; managers and other parties, while not professionals, are vigorously investigating where and how the birth of this purely American type of music happened. Following is some more information:

New Orleans, La., Feb. 21, 1919.

Dramatic Mirror:

I would like to get a word in your columns concerning jazz. Long before Stale Bread and his band became popular, all day picnics were given at Milneberg and Pecan Grove, near this city. It was here that the negro jazzing could be heard any Sunday.

I think the first negroes to handle a trombone and cornet are the originators of jazz or rag, as it was called years ago. The first jazz music I heard played by a white band was at the Shrine convention at Dallas, Texas. The band comprised Edwards, trombone player; Mike Caplan, cornetist, and John Leech and John Stein, drummers.

I am sure these four are the first and original white Dixieland Jazz Band. Mr. Edwards may throw a little light on this jazz argument. So can John Leech and Mike Caplan. Hope this will help settle the controversy.

Respectfully,  
C. S. K.

## Owen McGiveney's Elasticity

Recalling all the fuss and stir that one's wedding caused, changing from bridal togs into traveling ones, remembering the ring, the minister's fee, kissing mother-in-law and things equally pleasant and disagreeable, will give you a slight insight into the tempest which Owen McGiveney, quick change artist and actor, experiences. Mr. McGiveney plays the characters involved in the murder of Nancy Sykes in "Oliver Twist." Nary another actor turns a hair in this pretty little example of the law's wrath. Among the different characters he is Fagin, the master thief; Nancy, the murdered, and Bill Sykes, the murderer. The exits and entrances are so interlaced that the characters fairly pass each other be-

fore the footlights. To watch Mr. McGiveney behind scenes is as bewildering as the mother who made for her son a pair of breeches, both sides alike. She never knew whether he was coming or going, nor which side to spank.

However, the critics have no occasion for such a decision when Mr. McGiveney's creations come into orchestra view. Crediting him with finely etched portrayals, it is his diving out of the wigs, safety pins and corsets of one character into the complexities of another and beating the second hand's record, too, while doing it, that gives him the greatest rank of entertainer. He could fill the position of switchman, generalissimo, in the heart of a railroad yard and not even get mixed the smoke of north, south, west or east trains. But we would rather have him on the stage.

## About Una Clayton—By Herself

An interesting article about sketches has been furnished Vaudeville Volleys by Una Clayton, who is the Mary Roberts Rinehart of the two-a-day. It is especially significant, inasmuch as Miss Clayton has sixty-five actually produced one-act plays to her credit, six of which have appeared in New York theaters at the same time.

## Human Interest the Greatest Style

By Una Clayton

Why, that I am such a frequent producer of vaudeville plays do I not try something classical, scientific or historical, I am often asked. It's because there is more actual drama behind the soda water fountain, at the dry goods counter, and in the pawnshop, than about all the neurotic queens history ever produced. The characters I create and my acting of them are for real people and not for college professors with musty dogma in their hearts, and drama faddists who bring their encyclopedias with their theater tickets. Be consistent, yes; an intellectual icebox, never. Even long plays which have the biggest successes are those which are about those little human characters which one meets wherever you turn any and every day. Annie, the news girl at the subway station, wooed by a clerk at Gimbel's, and pursued by a tango hound, is infinitely a more powerful story than the lyrical passages about a queen's honor, like her necklace, being sold for political ransom. Now that the war is over, vaudeville audiences will demand the return of dramatic sketches. My advice to writers who are contemplating writing such vehicles is to first select your personality. Then have the actress or actor determine the number of the cast. Next have it settled how much money will be spent on the setting. After that, think over your plot for a few days. It will eventually come to you like a flash from your manicurist, butcher boy or dressmaker. You will find that when you write the thoughts and emotions of real, everyday people, you will have the biggest audiences, because such are made up of them and they are vastly in the majority.



# IN VAUDEVILLE

## McGIVENEY, BANKOFF, AND NELSON AND CHAIN AMONG NEW ACTS WITH OTHERS

### Owen McGiveney

Dickens is having a unique revival at the hands of Owen McGiveney. He is dramatizing this novelist via the protean method. Prominent characters from "Oliver Twist" constitute the act and fleet in and out with the ease and swiftness of a moving picture. This particular look has been a wise choice, for even those of limited literary perusal can instantly decipher the types and their connection with the plot. Each character receives a good study from Mr. McGiveney. Bill Sykes is the best and Nancy, second. The lightning changes of intricate costumes and eccentric make-ups from the front seem to be a mechanical impossibility. A good part of the audience indicates this. Positively, however, it can be assured he plays all the characters himself as the writer witnessed the performance back stage. Mr. McGiveney's act is book-ending-proof, having two successful parts, a household story and intensity of plot. He is the best lighting change artist on the stage.

HIGGINS.

### Ivan Bankoff and Company

Ivan Bankoff has brought a new dancing act to vaudeville that tells a story so clearly that Mr. Average Man who hasn't made a lifelong study of sermons in toes and volumes of histories expressed by a series of vague flapping of the arms can understand what it is all about. The story has to do with a young girl being taught the art of dancing in her own home. She enters the music room for her first lesson and mistakes the pianist for the dancing instructor and suffers considerable confusion. In due time the instructor himself arrives and the dancing lessons develop into those of love. This simple romance told by plain graphic dancing gets home more quickly and with greater favor with the audience than a theme and terpsichorean execution of grand opera sluggishness could do. Intelligent and graceful support was rendered by Mile. Phebe, and Leo Domque accompanied with cooperating spirit. His sole selections were skillfully played.

HIGGINS.

### Felice and Craig

The local color of this team is a character Rube and Italian. They enter noisily jabbering the regulation patter of their respective make-ups. A little suspense is maintained by an immense newspaper bundle carried by the Italian. Finally, it breaks open as if by accident and a huge doughnut shaped roll comes to view with mirth expressed by the audience. The Rube's mainstay is a laugh with eccentric high notes which has some amount of comic value. An exhibit of very poorly rehearsed dancing, however, prevents the act from registering.

HIGGINS.

### Richard the Great

"Richard the Great" is an undisciplined chimpanzee act. When the chimpanzee concentrates on his work he does some good stunts. However, he escapes back stage and his hunt broke up the show for ten minutes. It is reported that this has been his behavior on the road. Before offering him as anything particularly great he should first be taught control.

HIGGINS.

### Nelson and Chain

Nelson and Chain are shrewd showmen. It is shown in their new act. They know the value of a bang-up entrance. As they are comedians they thought up the most ridiculous props to create this effect. Entering on velocipedes is a brainy decision. Possibly an achievement which wouldn't get a University of Columbia diploma, but diplomas are slow laugh-getters, for it takes a year for the bearer to learn that they aren't hardly worth a snicker, and the funny kinks in the anatomies of Nelson and Chain peddling such hysterical hardware got laughs within a second. Their first number, a combination of melodies, brought a sprinkling of laughs which hesitation didn't matter much as they hurried into the rest of their program consisting of all sure fire stuff. *My Jennie Dear* song, using a drop showing a picture of the young lady to whom their ditty was addressed—a donkey—nearly stopped the show. Nelson got a good deal of comedy from musical instruments. The cavorting of Chain as an Egyptian and Nelson as a woman sold for good laughs. Their songs, *Cleopatra Had Her Jazz Band*, *Aren't You Coming Home Nellie?* and *When Captain Cook Was a Boy* were encore pullers well earned. Chain's song written by himself, *Give Credit to the Nary*, went over big. Nelson and Chain with their work at the Riverside made a sure footing for big time.

HIGGINS.

### Boyle and Brazil

Boyle and Brazil have new dance figures in their act which are original yet at the same time contain plenty of punch, the kind needed in vaudeville. At the Palace Monday afternoon they worked like demons and the audience applauded after the second number in that manner, too. Their excellent technique shows painstaking and abundant practice. Besides this, proof of industry another credit mark in their favor is fresh looking appearances. Natty dressers they are also without evidences of barber shop varnish or having their raiment looking like it was hung by mistake on a modiste's fitting forms. Their pep, skill and good taste will keep them on the big time.

HIGGINS.

## VAUDEVILLIANS—By Randall



### Alice Hamilton

Alice Hamilton in selecting the material for her new act evidently spent much time reading *The Ladies' Home Journal* and *Today's Housewife*, and thus has seen what tremendous circulation has homey human interest stuff, and so laid out her act accordingly. Miss Hamilton works as single before her own drop of old lace and lavender design. Her costume, too, is as delicate as that of an old valentine. In make up also she is brave enough to have silver tresses and grandma's lines. For her opening number she has a specially written song, comparing the customs of yesterday with those of today. Next follows a monologue using the same material as a sequel. She also gives an imitation of an old lady's horror of the Shimmy. Her study is well thought out, having the palsied shake of the head and the rasping voice of age. Her vaudeville technique is good, for she knows how to build a laugh and hold it with a steady eye lash. Her act will have the jovial sympathy of seniors and big entertaining attention from the juniors.—HIGGINS.

### Bobby Van Horn

Bobby Van Horn gets into immediate favor by singing a parody on anti-prohibition. His *Mamsie Spank You* song warms up the audience to super hospitality. Singing *When Ireland Comes Into Her Own* gives him another trump. His frank, open smile and hearty laugh are his best friends. He is everything masculine except the matinee idol hat he wears. It should be discarded. The present status of his work is of a rating equal to a No. 3 position on a small-time bill. However, with study toward building up his personality assets and cultivating a taste for novel material might after a while launch him into big time. HIGGINS. (New Acts continued on page 334)

## WELL BALANCED BILL AT PALACE THEATER

### Herman Timberg, Stan Stanley and Mme. Petrova Among Top-Notchers

The acts on the Palace bill this week could fill any position so far as their technical qualities are concerned. Usually an opening act is a short one. However, Howard's Spectacle which occupies the first position is of headliner's time dimensions. It is longer than other animal acts, which fact is not to be regretted as it is the best of its kind seen lately.

Boyle and Brazil went through the double ordeal of opening a new act in New York and living up to the Palace's standard. (See new acts). "The Viol-Inn" by Herman Timberg is also up front, but is fluid enough to fill a preferred position's requirements. Timberg not only has good material in his act, but proves that he is an apt craftsman at putting a revue together. His dancing nearly stopped the show.

The Ford Sisters' revue is a substantial dancing affair with attractive setting and costumes. Both the girls earn without stint the continuous applause and encores given them. They are a hit because their dances are spirited, original.

By forsaking the footlights most of the time, Stan Stanley makes his work the most conspicuous on the bill on account of working in the audience. It is a rip-roaring act.

Through all Mme. Petrova's eventful career she never encountered a greater obstacle than last Monday. Even after her act was set and her music entrance cue was playing, the focussing of the spot presented one of the performers still cavorting before the footlights. On the brink of a catastrophe it was, as Petrova's work is of delicately tuned fiber. A bang of a seat might destroy its whole atmosphere. However, even with colliding with the cut-up's exit, her sheer artistry counteracted a beginning which in less capable hands would have ruined the entire act.

Al and Fanny Stedman beat a lot of fun out of their piano. They are a jolly team. To give Miss Stedman's beautiful gray gown a better background, Stedman should wear a suit of different color than his present one, which is practically the same shade of gray. As vaudeville depends a good deal on pictorial values this should be borne in mind.

The work of Frank Fay again scored big. His handkerchief works overtime, however. Last week it was legitimate on account of his cold. Now, it looks foolish. His present act is so good that a little mar like this should be remedied for there are many rumors about that he is being considered some time in the future as a headline single.

Joe Jackson, as is customary, builds cellar to attic laughs with a mere crook of his finger and other anatomical winks and twists on his bicycle.

HIGGINS.



## SWINGING 'ROUND THE EASTERN CIRCUITS

**ALBANY: GRAND**—"What is the Use," a clever musical comedy, was a strong drawing card. Earle B. Mountain and Robert Capon were seen in an excellent dance number. "Adrian," the other headline feature, was well received. Other good numbers on the bill were: Dorsch and Russell, the Temple Quartet, Ben and Hazel Mann in "Any Couple."

HERRICK.

**ALLENTOWN-BETHLEHEM: GRAND**—Ward and Sullen in songs and dances used *Salvation Lassie* and *Dallas Blues*. Winnifred Gilrain and Girls furnish much amusement. Worden Bros. are an acrobat team and Rudinoff paints with smoke. **PALACE**—Farrell Taylor Trio, Young and Wheeler and Maude and Billy Claxon are on the vaudeville bill.

SHOTWELL.

**ALTOONA: ORPHEUM**—The Orpheum has them coming this week with a clever bill composed of The Little Nurses, the Reel Guys, Sultana, Drew and Wallace, Gonte and Albert, and the Four Ortons. The catchy song numbers were *Fan Tan* and *Outside of London Town* and *Put Him to Sleep with the Mar-seillaise*.

MARCH.

**AUBURN: JEFFERSON**—Norton and Noble, Tango Shoes, Joe Towle and Freescott. Second half: Kerslake's Pigs, Williams and Wolfus, Master and Kraft, and Freescott. Business good.

KERR.

**CHICAGO: MAJESTIC**—Nan Halperin presents her second song cycle, music and lyrics by W. B. Friedlander. Others are Florence Tempest, Mme. Doree's Celebrities, Gallagher and Rolley in a military travesty, "The Battle of Whatstheuse," Henri Henlereth, The Four of Us, Fern Bigelow and King, Nance O'Neil and company, with Alfred Hickman and Dodson Mitchell in "The Common Standard," by Alfred Hickman. Good business prevails at the Majestic at all times. **PALACE**—There are two headliners here this week, Trixie Friganza in "At a Block Party," by Jean Havez, and Phyllis Neilson-Terry in a program of songs. Others on the bill are Sidney Phillips (formerly of U. S. S. Louisville), assisted by Ernest Golden, Valerie Bergere and company, Helen Gleason, assisted by Arthur Jarrett, in "The Submarine Attack," Bob Hall, Parsons and Irwin in "A Message from the Front," James Dutton and company, and the Sensational Gerards. Business is also of the capacity order here.

ATKINS.

**FALL RIVER: BIJOU**—Ladell and Joe sing *Under the Irish Moon*, *When Uncle Joe Plays on his Old Banjo*, *Don't be Ashamed You're Irish*, *Hello Bill* and *Dixieland*. Dawson, Lanigan and Covert, sing *Would You Rather be a Private and I'm Sorry I Made You Cry*. Clara Keating and Ralph Walton in "The Younger Generation" sang *That's the Long and Short of It* and *Younger Generation*. William Dick offered selections on the banjo.

Josephine Davis offered *How Are You Going to Keep Them Down on the Farm*, *Can You Tame Wild Women?* *The Kiss That Made Me Cry* and *Until We Meet Again*. Van and Morris with *How Are You Going to Keep Them Down on the Farm*, *Smiles and Rock-a-Bye Your Baby With a Dixie Melody*. Brown and Jackson, with *Dear Little Boy of Mine* and *Have a Smile*. Donovan and Lee, with *Wearing of the Green* and *Rock-a-Bye Baby*, and Callarni and Son, played to S. R. O. **EMPIRE**—Joveddah and Co., Thomas F. Swift and Mary H. Kelly in "Wanted \$3,000," "Le Poilu," with a good musical novelty. Fred and Minita Brad, Arthur Stone and Marion Hayes in "Green Goods," Frank Orth and Anne Cody, Walter Le Roy, Emily Lytton and Wm. H. Ropes in a comedy playlet, "Neighbors," Belgium Trio and Tommy Hayden and Mlle. Carmen offering *Hands in my Pockets*, *Tomorrow Night*, *I Forgot the Number of My House* and *Every Day Will be Sunday When the Town Goes Dry*, played to good business.

GEE.

**HAVERHILL, MASS.: COLO-NIAL**—The first half bill included The Three Eddys, The Gliding O'Mearas, Madison and Winchester, Claude and Marion Cleveland, and Leroy and Lytton. The last half of the week Chief Caupolician sang *The Long, Long Trail* and *Oriental*. Marty McHale sang *Kisses* and *I Can't See the Good in Goodbye*. Others were Stagpole and Spier, Samstead and Miriam, and Asaki Japs.

ISSERTELL.

**JACKSONVILLE, FLA.:**—KEITH'S—Homer Lind and company in "The Music Teacher," Quinn and Caleyry in "The Submarine Base," Rich and Lenmore in comedy songs and music, Grace Ayer and brother in novelty comedy skating, and Roode and Francis in some new ideas on the wire.

HOLLINGSWORTH.

**KNOXVILLE, TENN.: BIJOU**—Walter Weems had the crowd with him in a monologue. "The Gadabouts," Helen Vincent in "Song Stories," Billy Rodgers, and "The Dancing Revue" made up the first half bill. The latter part of the week brought Bert Swor and overflowing houses. Marlett's Marionettes is an amusing act. The Gallarni Sisters, Herbert Lloyd and the Mayos were also on the bill.

KRUTCH.

**PHILADELPHIA: KEITH'S**—Lillian Russell in the uniform of a U. S. Marine, headlines the bill this week. She is assisted by a group of

## SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Ja-Da	Georgie Price
America Never Took Water	Gus Edwards
And America Never Will	Juliette Dika
Have A Smile	Belle Baker
When Ireland Comes Into Her Own	Baker and Wynne
Don't Cry Frenchie	

marines and a trio of wounded soldiers. "A Day in Camp," was another soldier act. Jean Adair in "Maggie Taylor, Waitress," Joe Morris and Flossie Campbell, Whitford and Ireland, assisted by Lew Murdock, Marion Harris, A. Robins and partner, Johnny Clark and company in "Wanted, an Entertainer," and Lady Alice's Pets made up the program.

**PITTSBURGH: DAVIS**—Bessie Clayton and Elisa and Eduardo Cansino gave a dance revue which was the headliner. James Clemons, Frank Hurst and Wilbur Dunn did much to make the act a success. Marie and Ann Clark in "In What," went well. Bud Snyder and Joe Melino were supported by a capable company. Degnon and Clifton had an unusual sketch. James C. Morton and Mrs. Morton and the two young Mortons were given a warm welcome. The Duncan Sisters presented a cycle of songs which included *Idaho*, *Smiles*, *Some Day I'll Make You Glad*, *The Days That Used to Be*, and *Another Good Man Gone Wrong*. George Moran and Charles Mack were laugh provoking. Libonati, "master xylophonist," lives up to his name. **LYCEUM**—Freescott and Hope Eden were the headliners here. Kenny and Hollis, Anderson and Rean, Prevost and Goulet were on the bill and presented skits of high drawing power. Holden and Harron sang a song cycle which was well received and included *Mothers of Democracy*, *Forever Is a Long, Long Time*, *Rock-a-Bye Baby*, *Au Revoir But Not Goodbye* and *Goodbye Soldier Boy*.

LATUS.

**TORONTO: HIPPODROME**—A fine number on this week's bill is Flega and Miles, who sing and play the piano. Brown's Highlanders are good, and Eddie Healy has some lively parodies.

## Film-Legit-Vaudeville House for Ft. Dodge

Ft. Dodge is to have another new theater. This is to be a movie house with a stage capacity for several road shows and vaudeville. The house is to have a front of 41 feet and will be 140 feet deep. The seating capacity will be 804, and the house will cost the owners \$40,000.

## MANY ACTS SCORE ON RIVERSIDE BILL

Gus Edwards and Georgie Price, His Pupil, Add Novelty to List

The Riverside bill was instrumental in bringing back schoolmaster and pupil in the persons of Gus Edwards and Georgie Price. This event caused some speculation whether these two would pull off some impromptu stuff. Other than Georgie taking a final curtain call with Edwards, the audience was a little disappointed, not at their respective work but at the failure to get more of a bargain.

Edwards now has another promising boy in Vincent O'Donnell. To this youngster this wizard discoverer of juvenile stars gives considerable of the act's plums. Besides several good novelty features, he sang with audience favor, *The Rose of No Man's Land*. Edwards' solo conception of *America Never Took Water*, and *America Never Will* lived up to his usual status as a songster with a punch. *Welcome Home, Laddie Boy*, assisted by the rest of the cast hummed itself on the audience's lips.

Georgie Price must have made Edwards' heart warm with pride. He was a scream, to put it mildly. His imitations were thumbnail masterpieces. Georgie raises the statement, "I'm going to watch that boy." He also reaped applause with singing *Ja-Da* and *Rock-a-Bye Baby* to the tune of *The Dixie Melody*.

The acrobatic stunts of Leo Zarrell and company opened the bill with a zest. Juliette Dika worked like a Trojan and got what she went after—that is, registering the fact she is misplaced in second position. A more prominent one should be credited her. Her singing of *Have a Smile* and *Madelon* must have made her think when she returned to her dressing room that it was after all worth while.

Another misplacement was Belle Baker. On Monday afternoon she did much better on the first half. In the evening she appeared next to the last and the audience was somewhat restless. Singing *Take My Advice* halted the exodus that was threatening and following with *Abraham* and *When Ireland Comes Into Her Own* settled them down in good shape. Another of her big get overs was *Where Will We Go After the Show When the Town Goes Dry?*

Mlle. Dazie with a beautiful Japanese setting and more beautiful American dancers scored from beginning to end. She certainly knows pictorial values as well as the inspiration and technique of dancing. Her opening number in a black and white ballet costume with a background of her dancers in pure white made a striking effect.

Smoothly and comically went the act of LeMaire and Hayes until the sprinkling can business. This got only a medium laugh. It is such a good stunt it ought to be worked up more. Some impromptu lines should be inserted just before this point and then there will be a howl of mirth.

The snake of Princess Rajah lent color to her dancing which successfully closed the show. HIGGINS.

Anything You Want to Buy or Sell?

THE MARKET PLACE

On Page 402 Will Do It For You



## IN THE SONG SHOP

**Meyer Cohen Picks a Hero—L. Wolfe Gilbert Picks a Genius—Pace and Handy Receive Several Offers for Their Hit**

BY E. M. WICKES

**M**YER COHEN has added Phil Moore to his selling staff, and is positive that Phil will more than make good on the road. Moore, before going to France as a soldier, was connected with Harry von Tilzer, and while at the front took part in the battles of Argonne Forest, Alsace Lorraine, and St. Mihiel. During the scraps with the Hoes he was gassed and wounded. Cohen figures that Moore's experience in the war has given him more than enough nerve and knowledge of human nature to make of him a first-class road salesman. Phil expects to land a raft of orders for *Salvation Sal*, which is now the hit of one Broadway show.

### Gilbert Picks a Genius

About a week ago L. Wolfe Gilbert accepted a song from Cliff Friend, who hails from Los Angeles, where he used to play the piano in a cafe.

"I met him when Friedland and I were playing Los Angeles," Gilbert said, "and he told me he had about five hundred new songs. I thought he was kidding, and to keep up the joke I told him that if he ever came to New York I'd like to have him play the five hundred for me. So you can imagine my surprise when I saw him come in the other day with a stack of manuscripts, saying he was ready to play the first hundred for me. I listened to fifty without seeing anything I could use. Then he played *Hindoo Lady*, which I craved, as I think it will be a sensation. He has a bunch of good stuff and I think he is a comer. I heard that Waterson has signed him up. He had *Hindoo Lady* in his pocket for two years, but no publisher could see it. I think it's a wonder."

### Dick Gerard in Greece

Last August Dick Gerard, author of *Sweet Adeline*, went to Paris as a member of the Red Cross. Since the signing of the armistice Dick has been wandering, just as he used to do in days of old. Now, after doing quite a bit of traveling over there, he is in Greece, and is connected with the Balkan Commission. If there is anything on the other side worth seeing, you can rest assured that Gerard will get a peep at it some time before he leaves for home.

### Adele Rowland Spoiled a Trick

Fritzi Leyton is part of Gilbert and Friedland's act. Some say she is more than a part. She used to sing from a box, and when that stunt became too well known Gilbert hit upon the idea of bringing her out dressed as a maid, announcing that she was the maid for some woman performer, and that she had ambitions to become a regular singer. While Gilbert and Friedland were playing the Alhambra recently, Gilbert informed the audience that Miss Leyton was Adele Rowland's maid, but when Miss Rowland appeared she said that what Gilbert had said was a story, and then introduced her own maid, who happened to be a colored girl. The next time Gil-

bert and Friedland play the Alhambra they will have to think of some new stunt for Miss Leyton.

### Pace and Handy Receive Several Offers

Within the past month Mr. Handy has received six offers for *A Good Man is Hard to Find*, the sums ranging from five to fifteen thousand dollars. Two offered him five thousand advance and a royalty on the number. One publisher's representative told him that he thought Mr. Handy could get between twenty and twenty-five thousand dollars for the number. When quizzed about the matter, Mr. Handy said that he had no intention of selling the number, regardless of what might be offered to him. He doesn't believe in selling any part of his catalog.

### Wanted: An Enunciator

Music publishers would do well to add professional enunciators to their staffs; men to teach singers how to enunciate so that persons in the fifth and sixth rows, at least, will understand what is being sung. Too many women performers gargle the words of a song. Maybe they think that by chopping the words in this manner they are adding class to it. They're not, and what's more, they are not doing the song or the publisher any real good. The other night a woman introduced a song at one of the Proctor houses which, so far as the words were concerned, could have been taken for anything from *Home Sweet Home* to *Everybody Shim-mies Now*. The late Fred Helf was always against this gargling method, and one day when he heard a woman giving one of his songs this sort of treatment, he said: "I always think I'm in the United States until I hear some act like that singing one of my songs. None of that stuff she's getting out of her was in the lyric when I wrote the melody."

### Do Title Pages Sell Songs?

Joe Davis of the Triangle Music Company thinks that a pretty title page does help the sale of a song. To back up his contention he referred to one song recently published that, so he has heard, has sold close on to a million copies. I know of the song, know that it carries a wonderful title page, but I never heard a regular act use it. There is no doubt about a beautiful title page's power to attract the eye, and the average girl having been attracted by it will in most cases ask to have it played. However, if the song hasn't any merit, the title page is not likely to sell it, and if a publisher has created a demand for a number, it will sell with any kind of a title page. The unique title page is nothing new to the old publishers. They tried it out years ago. Of late, however, the high cost of production has forced the publishers to do away with fancy title pages, and as a result there is little variety in the color schemes. So maybe Joe Davis and his unique title page for *Bring Back Your Love To Me* will get away with something of value.

### Coming and Going

Amy Ashmore Clark has just placed a trial song with the Broadway Music Corporation.

Al. Bernard has placed with Pace and Handy, *Shake, Rattle and Roll*. Bernard is also busy making records for Emerson and Edison.

*That Long, Long Trail is Getting Shorter* is looming up as a big number for the Burr Music Corporation.

Kendis and Brockman have just completed a big newspaper campaign on their numbers, which has produced some wonderful results.

## IS THAT SO!

Joan Sawyer and Arthur Ashley abandoned their vaudeville offering after four weeks.

Louise Groody and Hal Skelley of "Fiddlers Three" are to enter vaudeville this summer.

Frank Tierney, having inherited a quarter of a million dollars from his father, has retired from vaudeville.

Harry and Emma Sharrock are out of the Colonial bill this week, and Hugh Herbert and Company is the substitute.

B. F. Keith's and the Lyric Theaters, Indianapolis, have started Sunday film shows since the mayor has ordered that all vaudeville acts must be eliminated on Sundays. Motion pictures are permitted after 1.30 p.m. Sunday.

William Friedlander's activities are taking on the aspect of a Wall Street broker. With Hugh Herbert he is working on a new musical comedy entitled *Cupid and Company, Limited*. It will probably be produced by the Shuberts. At the same time another musical comedy is receiving ink from his pen mixed with that of William Hough's, too. When there is a minute to spare he and Jean Schwartz are putting a well-known farce to music.

Harry Fern, black face comedian, is ill at his mother's home in Philadelphia.

### Pantages in Saskatchewan

Pantages vaudeville circuit has been extended to Regina and Saskatoon, playing a split week in the Groves Walker houses in both cities. Road shows are booked for balance of week.

### Regina: Pantages

First bill of Pantages vaudeville proved a big success. Mlle. Bianca, assisted by Walter Manthey and Juliette Charlotte in artistic dances, made a distinct hit. Julia Clifford pleased in her songs, *Just Awearying for You* and *Roses of Picardy*. Others on the bill were Valentine Fox, Mel Kee, Three Naesses, and the Tuscano Brothers.

McINTYRE.

### Lincoln: Neb.

ORPHEUM—Hobart Bosworth and company in "The Sea Wolf," carried off the honors. Grace Nelson, and Harry and Grace Ellsworth did very well on the same bill. LIBERTY—At the Liberty first half, Lieut. Merrill and company, in "No Man's Land," headlined, with the "Revue a la Carte" headlining the last half.

FRIEND.

### Johnny Small and His Girls

Johnny Small tries to give the bubbling qualities of his dance, patter and song act some substantial fiber by using office atmosphere, namely commercial fixtures, and especially two typewriters and, more important, their operators. His opening lines are anent keeping his "better half" ignorant of his two attractive employees. Right there is a good start. If that story of deception had been spun in between this material much more value could have been derived from his special office setting and held the audience with greater interest. When any kind of patter, song or dance contains a story even with a plot as simple as two and two make four half the battle is won for the performer. Small's act is now in its fifty per cent stage. After he has hammered in a few tacks to hold it together it will get to seventy-five per cent—the average stage.

HIGGINS.

### Fitzsimmons and Norman

Depending upon the always assured amusement of when an old beau begins to get gay with the fairer sex, Fitzsimmons and Norman cast themselves as a manicurist and an ancient genty with one foot already mortgaged by the undertaker. This scene is in keeping with the young lady's profession—a cuticle parlor. They have their own drop and lights. Their patter is based upon that kind of sentiment which brews giddily when two such vintages get mixed. The man creates some comedy with his rheumatic feet and sings a rural ditty in hayseed fashion. However, the girl works the harder of the two and puts some real snap into her spook dance. The act promises big things at the opening, but closes poorly as it has not been built to an exit climax.

HIGGINS.

### Paul Pool

Paul Pool has the most novel sleight-of-hand act seen for some time. First he deals out playing cards to the audience. Then his transparent glass bell without visible mechanics rings the number of spots on each card which the respective members of the audience hold. Another trick is pouring liquids from glass pitchers into drinking glasses and vice versa which changes the color of the liquid with each operation. These color effects are doubtless caused by the fact that they are chemicals. Whatever the method is, it is his business to deceive and he makes a good job of it, too. And his new style of tricks are also a relief from the usual cotton tail being pulled out of a silk hat into which broken eggs have been emptied.

HIGGINS.

### Wood and Dod

Wood and Dod are jugglers using hoops as their utensils. These they roll together in all manner of shapes. Their feature stunt is to balance a revolving hoop on a line of string stretched tight-rope fashion and then to pass it to similarly arranged strings above it. One of them being a dwarf and the other of fairly medium stature lends a certain amount of oddity to the act.

HIGGINS.

(New Acts continued on page 386)



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**ROYAL BILL GOES BIG**

Rock and White, Mabel McCane, and Lillian Shaw Score

There are at least three headliners on the bill at the Royal, which accounts for the fact that even standing room is at a premium. Beeman and Anderson started things with a skating act, and Howard and Sadler followed with a few songs and some kidding. Miss Howard has a "baritone at will" voice and a geniality that put their offering over vigorously. Billy Reeves, abetted by Carroll Thomas and Sally Lewis, sharing the Broadway penchant for bedroom farce, kept things lively with a skit called "The Right Key but the Wrong Flat." The Dooley brothers presented their new act—songs, dances, stories, lariat twirling—but principally dances. Mabel McCane, who closed the first half, has one of the most eye-pleasing "textures" in vaudeville. Grant and Wing's dancing, and Al Sexton's voice and personality furnish Miss McCane excellent assistance. Her song *There's a Little Bit of Indian in Every Little Girl* scored once more.

After the intermission, Billy Glasen got things going again, though Lillian Shaw was scheduled for that position. And though Miss Shaw came later than she was expected, she came strong. Her baby carriage number stopped the show and as far as the house was concerned, she could have continued indefinitely. And incidentally she made it a little hard for Rock and White, who followed her. But Rock and White are well, Rock and White, and though the hour was around half past five when they quit, there was no noticeable difference in the size of the audience.

**Loew's American**

The bill at Loew's American for the first part of the week was balanced by entertaining features. Prominent in finding favor with the audience was Fred Clinton in a musical playlet, "Qu'Et Ce Que C'Est?" It was an applause winner from start to finish. Minnie Stanley in a comedy, "Saved," ran him close second for honors. Joe Darcey, late of Darcey's American Comedy Four, came back with his old time popularity.

Topliners for making hits in the last part of the week are Harry Tate's "Motoring," Farn and Howell in a blackface novelty and General Pisano and company in "Sharp-shooting on the Italian Front."

**Salt Lake City—Orpheum**

Stella Mayhew in songs; Caroline Kohl in "No Sabe," and Elsa Ruegger headline the current bill. Others are Briette and King, who sing *Cotton Picking Time in Dixie* and *Indulgent Years*; Jim and Marian Watkins, singing *Oh Hel—Oh Hel—Oh Helony*; Leo Beers, and Major King and Marshall Hall. Miss Mayhew features *Those Doggone Blues*, *Let's Do Your Duty*, *Mammy's Little Chocolate Soldier*, *That Devil in Tune*, *Liberty Bond Mages*, *Dixie Land in France*, *Never Trust a Railroad Man*, *Berlin Round*.

PICKERING

**PROCTOR'S HOUSES**

All 'Round Bills,  
The Week's Offering

Many entertaining acts were on Proctor's Fifth Avenue bill this week. "Through Thick and Thin" has a man who is a very human lead pencil in appearance and a woman to contrast with all the fatness of a side show freak. Such an exhibit of weights of course got a big laugh. Mack and Vincent's stories and songs did well. A big singing act was the Master singers. Abundant applause followed each of their numbers.

The singing of Jean Moore gives undeniable evidence that she possesses a clear, bell-like voice. "Maytime" was an advantageous opening number for her. An Oriental one, too, gave her good vocal opportunities. Kramer and Morton made a hit as two black spots. Mabel Burt made her weekly contribution of song and an elaborate closing was executed by Yerke's Jazz Band.

At Proctor's 23rd Street Theater George Drury Hart and Company did well as was also the case with Lew Hawkins. Gladiola and Pollant was an act that received applause by Miss Gladiola singing and Pollant's work at the piano. Some good dancing and singing was offered by Rowley and Thornton. "Mr. Inquisitive" proved to be quite a distinctive musical comedy. Dunbar and Turner went big and Leo Farrell Duo with tumbling stunts closed the bill.

Good acts were also on Proctor's 58th Street Theater bill. A hit was made by Billy Reeves in a playlet "The Right Key, But The Wrong Flat." Rice and Cady did nicely with a rube singing and talking act. Popular songs brought Marion Harris applause. Rucker and Winifred, Gaynell and Mack and George and Nellie Foster did creditable work.

**Nervy Frank Fay**

It had been some time since Frank Fay graced vaudeville. Consequently his return was of vital importance, for it is not everyone who can come back, inasmuch as some seem to lose the knack. He was a hit at the Riverside, but still the next week there was the Palace to conquer. However, the preceding Friday the dreaded Flu began to manifest itself. Saturday his physician said he was ready for the hospital. He refused to go. Monday seemed to his fever-racked body to be years away. "Will I ever make it?" his panic-stricken mind kept repeating. But he did. And he made good, too, if he did collapse afterwards, thus forfeiting the remainder of the coveted Palace week. However, the law of compensation has its rewards. He came back again in the same theater this week, going better than ever.

**A New Ballad**

Muriel Pollock, composer of several semi-high class ballads published by Jos. W. Stern & Co. and Witmark & Son has just written the music for a new ballad called *There's a Song in Your Eyes*. Gail Grabel wrote the lyrics. At present Miss Pollock is connected with Boosey & Co.

**COLONIAL BILL FULL OF PEP**

Emma Carus, Lean and Mayfield, Pat O'Brien and Others Please

On account of the illness of Harry and Emma Sharrock and their consequent inability to appear, several changes were made in the order of the program, and Hugh Herbert and company were called in without being billed. The Four Readings opened with a very good balancing act. Emma Stephens came second with a group of songs ranging from sentimental ballads to a peppy prohibition number that went over well. Hugh Herbert followed with a decidedly "different" sketch. At times it is inclined to wax dull, but on the whole is very funny. Stuart Barnes sang and talked to excellent effect, as was testified by the hearty hand he got. Emma Carus was a rousing success with her songs and her talk. She has a certain technique that never fails to achieve its object. Walter Leopold gave capable assistance at the piano.

Toney and Norman opened the second half, and though in their second week at this house, created a young riot and were forced to make a curtain speech. Cecil Lean and Cleo Mayfield followed. They were undoubtedly working under a handicap on account of the team who preceded them, but there as a certain "jane, sais quoi" (as we say in France) about them, that makes them thrive on handicaps. Lieut. Pat O'Brien told some of his experiences in the late war and was well liked. The Gardiner Trio danced the final curtain down.

**Spokane—Pantages**

Kay's Scotch Revue, Zara Carmen Trio, novelty jugglers; Jim Doherty, comedy sketch; Lowe and the Baker Sisters, songs, dance and music; Durkin's Dogs, William Sisto, monologist. HIPPODROME—First half: Choy Heng Wa company, Harry and Kitty Sutton, Skating Macks, Brooks and Hunter, Jermon and Mack, and McCree and Ledman. Second half: Ned Nestor and Olivette Haynes in musical comedy; Sax, Wood and Lawson, The Morenos, Kinkaid and Kinkaid, and Gilmore and LeMoyné. RICE.

**San Francisco—Orpheum**

"The Heart of Annie Wood" is the feature this week. "The Groom Forgot" is another sketch. Hampton and Blake sang and danced, the Ramdells and Muriel Deyo gave novel dances, Foster Ball is here again in "Since the Days of '61," and Dolores and her leopards keep us excited. Joe Howard and Claudius and Scarlet are the holdovers. BARNETT.

**Edmonton—Pantages**

The Three Noesses opened. Julia Gifford sang *Little Black Sheep*, *Just Awcarying For You*, *Rose in Picardy* and *Come on Papa*; Mlle. Klee used *Rose of No Man's Land*, *The Navy Will Bring Them Back*, *Peaches Down in Georgia* and *Dixie Land in France*. Tuscan Brothers, Valentine Vox and Mlle. Bianca were well liked. Business good.

**Polly, Oz and Chick**

Polly, Oz and Chick are a trio of two men and a girl. They remind one of any two high school sparks calling on their girl in the evening to outshine each other with music, chatter about sweet nothings and also mixing in a good deal of flirtation. Chick plays the piano as if he enjoyed it, and Polly and Oz cut-up around the footlights. Singing *Oh, Johnny* is one of their hits. Another is a mock marriage ceremony arranged by Chick, putting Polly and Oz into a fancy harness and with reins in his hands driving them into frolicking wedlock. This execution requires the service to be read in song and dance. As yet the seams of the act are not firmly stitched, but a little more thread ought to make it a jolly affair. HIGGINS.

**Dooley and Dooley**

Bill and Jed Dooley, separated from their respective partners, have combined some of their individual turns and made an act out of them. They open with a bit of yodeling and dancing, change on the stage into Chinese costume, and do a clever chink dance which is by far the best number they offer. There follows some work with lariats before a special Western drop. While Bill is changing, Jed tells a few stories. Bill then does his drunk dance and the two close with *In Soudan*, accompanied by a grotesque dance. They are billed as "Funny—That's All," but dancing, rather than humor is their strongest feature. MARTIN.

**Yerke's Band**

Yerke's Band includes seven musicians, one of whom is Rudy Wiedoeft, who is featured. He is billed as the world's greatest saxophonist. This instrument he plays with skill and each of his solo numbers received abundant applause. The entire band playing *Ja-Da* interpolated with some notes of their own brought down the house. Credit should go to this organization for their natty appearance. Six of them wear well fitting and fresh looking velvet coats, with their trousers appearing as if they saw the tailor once in a while. Wiedoeft's get up varied a little with a nifty Tuxedo suit. For entertaining music, the band does very well. HIGGINS.

**Calgary—Orpheum**

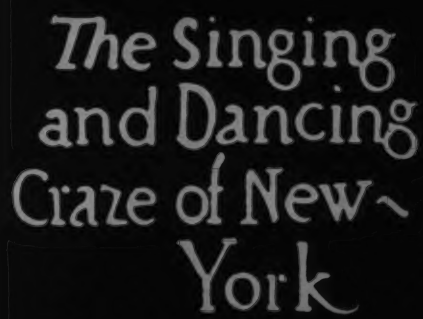
Paul and Mae Nolan, Virginia Lewis and May White, who use *Give Me the Moonlight*, *That's the Kid of a Boy For Me*, *After You've Gone Away*, *Flanagan* and Neely in "Off and On," De Marest and Collette, Theodore Kosloff and Russian Ballet, Rockwell and Fox and Kate and Wiley made up an excellent bill.

CALGARY: PANTAGES—Jack and Marie Gray, Ilka Marie Deel & Co, in "Teddy," the Astor four, Arthur Barrett and the Million Dollar Dolls, pleased. Business good. FORBES.

**Schenectady—Proctors**

"Oh, Auntie," a revue of fashions, songs and dances, is the headline offering. Sherman, Deorest and company, in "The Jazz Circus"; Norwood and Hall, Ed Gingras and company, and Dick Knowles were entertaining. SAHR.





# SINGAPORE

By  
L. Wolfe Gilbert  
Anatol<sup>&</sup> Friedland

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## VAUDEVILLE DATES AHEAD

**NEW YORK:** ALHAMBRA — Art (Phila., Keith); Bernard Duffy; Clinton & Rooney; Hyams & McIntyre (N. Y., Royal); Kalmor & Brown; McGivney, Owen (N. Y., Riverside); Mignon (N. Y., Royal); Tony & Norman. COLONIAL — Bernard Duffy; Howard's Ponies (N. Y., Royal); In the Dark; Libonati; Parish & Peru; Reilly, Wm. J.; Royce, Ruth (N. Y., Royal). PALACE — Duncan Sisters; Frieco, Milo; Nordstrom, Marie; Rock & White; Wright & Dietrich; Yip, Yip. Yaphankers. ROYAL — Carus, Emma (Bklyn., Keith); Fisher Co., Sallie (Phila., Keith); Jessell, Geo.; Muller & Coogen; Great Richards; Rajah; Welch Co., Lew. RIVERSIDE — Bankoff Co., Ivan; Cahill, Marie; Deira (N. Y., Royal); Heather Co., Josie (Bklyn., Orpheum); Hickman Bros. (Bklyn., Bushwick); Reilly, Wm. J.; Timberg Co., Herman; Ward Bros.

**BROOKLYN:** BUSHWICK — Beeman & Anderson; Dobson Co., Frank (Boston, Keith); Gabby, Frank (Bklyn., Orpheum); Lazar & Dale; McWaters & Fayson; Toto (Lowell, Keith). ORPHEUM — Barnes, Stuart; J. Daring Sisters (Bklyn., Bushwick); Dresser & Gardner; McCane, Mabel; McIntosh & Maids (N. Y., Riverside); Nugent Co., J. C.; Whitfield & Ireland (Bklyn., Bushwick); Zarrell Co., Lew.

**BALTIMORE:** MARYLAND — Common & Sheehan; Mille, Dazie (Wash., Keith); Equillis, Miss Lillian; Kennedy, Frances; Melburn, Mr. & Mrs.; 4 Mortons; Newhoff & Phelps; Patten & Marks; Robbins.

**BOSTON:** KEITH — Cross, Wellington; Duffet Co., Bruce; Gibson & Connell (Prov., Keith); Lean & Co., Cecil; Price & Co., Georgia; Renault, Francis; Reynolds & Donegan; Tsen Mei, Lady.

**BUFFALO:** SHEA'S — Adair & Adelphi (Toronto, Shea); Fink's Mules (Toronto, Shea); Kelly, Walter C. (Toronto, Shea); Martelle (Toronto, Shea); Melnotte Duo (Toronto, Shea); Not Yet Marie (Toronto, Shea); Stevens & Hollister (Toronto, Shea).

**CINCINNATI:** KEITH — Connolly, E. & J.; Crawford, Clifton; J. Johns (Louisville, Keith); Les Kelliars (Dayton, Keith); Nitta-Jo (Louisville, Keith); Morton, Jas. J. (Indpls., Keith); Rice & Werner (Indpls., Keith).

**CLEVELAND:** KEITH'S — Crumit, Frank (Tol., Keith); DeMar, Grace; Hughes, Mrs. Gene; Lerner Girls; Mara Bros.; Marmen Sisters Co.; Nielsen-Terry; Phyllis; Snyder & Co., Bud.

**COLUMBUS:** KEITH — Fremont Benton Co. (Columbus, Keith); Koban Japs (Pitts., Davis); Moran & Mack (Tol., Keith); Tanguay, Eva (Dayton, Keith); Tompkins, Susan (Youngstown, Hippo.).

**DAYTON:** KEITH — Albright, Bob; Grenadier Girls; Jackley, Helen (Eric, Colonial); Kimberly & Page; Mazier & Thompson; Montgomery, M.; Watts Co., Jas. (Columbus, Keith); Vivians, The (Columbus, Keith).

**DETROIT:** TEMPLE — Bush Bros. (Rochester, Temple); Dickinson & Deagon (Rochester, Temple); Grapewin, Chas. (Rochester, Temple); Langdon Co., Harry (Rochester, Temple); Nichols, Nellie (Rochester, Temple); Parsons & Irwin (Rochester, Temple); Reat & Bro., Petty (Rochester, Temple).

**INDIANAPOLIS:** KEITH — Bowers, Walters Co. (Grand Rapids, Empress); 4 Bowers; Clark Sisters; Gold, Reese & Edwards (Grand Rapids, Empress); Hallen & Fuller (Dayton, Keith); McFarlane, Geo. (Cleveland, Keith); Sherman & Uttry (Louisville, Keith); Ware, Helen (Tol., Keith).

**LOUISVILLE:** KEITH — Clark, Sylvia (Cincinnati, Keith); Cycling Brunette (Indpls., Keith); Hands Across Sea (Cincinnati, Keith); Laurie & Bronson (Cincinnati, Keith); Petticoats (Cincinnati, Keith); Shayne, Al (Youngstown, Hippo.).

**MONTREAL:** KEITH — Avon Comedy 4 (Hamilton, Keith); Elkins, Fay & Elkins; O'Donnell & Blair; Van & Schenck (Prov., Keith).

**PHILADELPHIA:** KEITH — Baker, Belle (Phila., Keith); Bryon & Broderick; Challen & Keke; Gordon & Rica; 4 Halsey Sisters (Prov., Keith); Hayes Co., Edmund; Lyons & Yosco (Buffalo, Shea); Norton & Lee; Schoen, Billy (Wilmington, Garrick).

**PITTSBURGH:** DAVIS — Harmon & O'Connor; Hoffman, Gertrude (Youngstown, Hippo.); Ioleen Sisters; Lewis, Henry; Matthews Co., Ezra; Study in Sculpture (Grand Rapids, Empress).

**PROVIDENCE:** KEITH — Belleclair Bros.; Conroy & Co., Frank; Kennedy & Nelson; Harris, Marion (Lowell, Keith); O'Neil, Doc (Bklyn., Bushwick); Petrova, Olga (Montreal, Keith); The Sharrocks (Wilmington, Garrick).

**ROCHESTER:** TEMPLE — Clifton, Herbert; Coleman, Claudia (Hamilton, Keith); Fred & Albert; Lydell & Macy; Martin & Bayes; Miller & Lyle (Prov., Keith); Somewhere with Pershing (Buffalo, Shea); Ward & Girls, Will (Buffalo, Shea).

**TOLEDO:** KEITH — Aerial Mitchells; Dolan & Lenhart (Grand Rapids, Empress); Foyer, Eddie (Grand Rapids, Empress); Halperin, Nan (Grand Rapids, Empress); Marconi & Fitzgibbon (Grand Rapids, Empress); What Girls Can Do (Pitts., Davis).

**TORONTO:** SHEA — Adler Co., Felix (Pitts., Davis); Bailey & Cowan (Cleveland, Keith); Bobbs & Nelson (Boston, Keith); Brads, The (Detroit, Temple); Haig & Lockett; Juliet; LaMar, Leona; Stamm, Orville; Rogers & Co., Allan.

**WASHINGTON:** KEITH — Mr. & Mrs. Barry (Balto., Maryland); Brown, Geo. N. (Balto., Maryland); Chalfonte, Lucille; Goodrich, Edna (Balto., Maryland); Howard, Clara; Millette Sisters (Balto., Maryland); Rooney & Bent (Balto., Maryland).

**WILMINGTON:** GARRICK — Brent & Aubrey; Elliott, Billy; Morris & Campbell; Vincent Co., Clara; Robbins, A.

## DEATHS

**GOLDEN.** — Bernice Wiley Golden, daughter of Rosa Wiley Tennis, formerly sweet singer of Maine, died at St. Elizabeth's Hospital, Youngstown, Ohio, Feb. 28.

**HARTON.** — Theodore M. Harton, widely known throughout the United States and Canada as an amusement enterprise owner, died at his home in Pittsburgh, March 1, of pneumonia. He was principal owner of West View Park, near Pittsburgh. His widow, a trother, George M. Harton, and two sisters, Mrs. R. H. Jones and Mrs. T. L. Beares, survive.

**O'NEIL.** — William H. O'Neil, veteran theatrical man and manager of the Palace and Auditorium Theaters in Manchester, N. H., dropped dead in that city on Friday, Feb. 28. The funeral was from his home in Cambridge, Mass., Sunday, March 3.

**PLUNKETT.** — Charles Plunkett died at the Statler Hotel, Cleveland, O., Feb. 15. He had appeared with Edwin Booth, Charles Coghlan, Dan Gene, McCall Opera Co., and Francis Wilson. He was 67 years old and is survived by his widow, Mrs. Adelaide Plunkett.

**POLO.** — Herman Polo, aged 75, father of Eddie Polo, the Universal serial star, succumbed at the family home in New York after a long illness.

**SELIGMAN.** — Minnie Seligman, a New York actress of twenty years ago, died at Atlantic City, March 1, at the age of fifty. She was Mrs. William Bramwell in private life. Burial was from the Campbell Funeral Church, March 4.

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**FEB. ISSUE CLOSING NOW**

# PHOTOPLAY MUSIC

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HANSFORD

## PSYCHOLOGY CLOSELY LINKED WITH PROPER MUSIC SETTING OF ALL TYPES OF PICTURES

BY J. VAN CLEFT COOPER

NOT long ago I noticed a report of an address made by S. L. Rothapel at a gathering of some notables of the film world, in which he accorded Charlie Chaplin a very high position among present-day artists because of the way he applies psychology to the screen. I was especially interested in this because the last time I "busted into print" I held a brief for psychology and paid my humble tribute as an organist to Charlie, saying that he was perhaps the easiest comedian to play for because he always sustained his mood because, having given us a character of a certain mentality, he never departed from the character, but always behaved as such a type would in any given circumstances. The mind of the Charlie we see on the screen may work slowly—perhaps that is why his comedy is so delicious—but the point is that it always does work, and in this respect is different from many other comedy characters.

And in running over the list of the big stars it occurred to me that they owe much of the position they occupy to the same cause. Take, for example, such artists as Mary Pickford, Douglas Fairbanks, Charlie Chaplin, William S. Hart, Marguerite Clark, Elsie Ferguson, Norma Talmadge, Charles Ray or Pauline Frederick—seldom do you find them untrue to the character they are portraying. On the contrary, their psychology rings true almost every time.

### Feel Their Emotions

Furthermore, because it does, they always show us something on the screen with which we are familiar, some feeling that we have ourselves, or that we can at least understand and appreciate, so that we feel the emotions they are depicting without the inconvenience of undergoing the experiences ourselves. We weep with "Little Mary," we laugh with Charlie, we thrill with "Big Bill" and we effervesce with "Doug," and in each of them we recognize something that is akin to us, and right here lies their power to move us.

But how many times have you come out of a theater after seeing a film which was elaborately produced and in which some well-known artist appeared, knowing that it did not please you and yet unable to say exactly why? The next time you have this experience ask yourself if it is not because of false psychology—because at some point it was not true to what it professed to be. And do not be too hard on the star.

Perhaps the director may come in for a part of the blame. It was doubtless no fault of the actor who left his home and spent several years abroad in apassing his fortune, that upon his return home he found his children the same age as when he left them. Nor could the artist be

blamed for the fact that in another picture the sun shone brightly through a violent rain storm. Or that she should write several lines very rapidly on a piece of white paper which remained in a state of virgin whiteness until it was seen in a close-up, when only one line appeared, written in a perfect Spencerian hand.

Or that a young couple should look for an "Apartment to let" ad. in a newspaper that showed a Mutt and Jeff cartoon on one side and bore the legend, "The New York Times," at the top of the opposite page. Or that a painted drop should show immovable waves and stationary breakers throughout some half dozen or more scenes.

### Mistakes Still Happen

These things occur even today in the best regulated film families. They may seem like small things but the day of the uncritical film audience is past. Directors have so much to look after that doubtless the wonder is not that they sometimes slip but that they get away without slipping more than they do. Still it seems as though some check could be devised to prevent such errors from creeping in and marring otherwise perfect films. It is just such little things that jar. Just as we are settling back for the enjoyment of a film in which the story is good and the acting above question, along comes some little error in detail and instantly the illusion is shattered and we see the wheels going around.

This is one reason why the psychology seems false in so many pictures. Time was when there was one set of rules for people on the screen and another for people in real life and the two were no more alike than a hippopotamus and a dish of oatmeal. This day has passed, but has left its mark in some of the errors I have mentioned—sort of hang-overs from the old days when the chase was the funniest thing in comedy.

Just as there are so many diseases which we may have that it seems a wonder we are ever in perfect health, so there are so many things that seem to conspire to prevent a perfect characterization that when we find one we hail it as "a thing of beauty and a joy forever" and the organist is just as happy as the audience.

All this talk of psychology may seem, at a casual glance, to be far removed from the field of music for the films, but the fact remains that the picture which is truest to life—in which the characters act and react in a natural and logical manner, is the easiest one for the organist to play. It cannot be said too often that the playing of pictures is a matter of moods.

## RIALTO—NEW YORK

### Varied Selections for Fannie Ward in "Common Clay"

The Rialto overture last week was "Mignon," conducted by Hugo Riesenfeld and Nat W. Finsten. The third of Dr. Sugden's lectures was heard, showing a subject, "Alaska Gold." These were taken by the Prizma process. The Rialto Magazine showed up-to-date subjects from the news world. The orchestra used a set of child tunes for pictures showing a ferryboat turned into a fresh air hospital filled with children. For marching scenes they played *Step With Pep*, Bergh's *Here They Come*, and *Gid-de-ap*. A serious musical number was the duet from "The Pearl Fishers," sung by Martin Brefel and Edouardo Albano.

The feature was Fannie Ward in "Common Clay." The musical setting for this included the famous *Valse Triste*, Sibelius, as a theme; *Jealous Moon*; *Can't You Hear Me Calling*, *Caroline*; *When You Come Back* and *Nevin's Romance*.

Fatty Arbuckle's latest comedy, "Love," brought down the house with its hilarious fun, aided by an excellent setting by the orchestra. The organ solo for the week was Martin's *Melody of Peace*, played by Arthur Depew.

An interesting composition was used as a prelude to the Sugden lecture. It was the refrain of a ballad called *The Lure of Alaska*, music by Muriel Pollock and the lyrics by Dr. Leonard Sugden. It was not sung, but used as an orchestral piece, although Dr. Sugden is already closing up the publishing rights.

## PITTSBURGH—GRAND

### Fine Musical Setting Provided for Frederick Film

The Grand had a splendid musical setting for Pauline Frederick's film, "Paid in Full." The special number was excerpts from "Babette," Herbert. During the light scenes Director Broudy led in waltzes from "Hans the Flute Player," Ganne; *Burlesque*, Saenger; *Ballroom Chatter*, Oeki Albi.

For the pathetic scenes *En Mer*, Holmes; *Evening Calm*, Sibelius-Parenteau; *Reverie*, Schutt; *Evening Sounds*, Kriens; were appropriately fitted in to the musical program by Zoel Parenteau.

For the dramatic scenes Walther's *Prize Song*, Wagner; excerpts from "Girl of the Golden West," Puccini; *Fifth Symphony*, Tchaikowsky; *Poem Erotique*, MacDowell were played with fine effect. LATUS.

## IS THAT SO!

Herman Heller has organized a symphony orchestra to play Sunday morning concerts at the California Theater, San Francisco. Heller gave his second concert last Sunday. Elgar's "Pomp and Circumstance" was given an excellent reading.



WALTER H. ALVING

Seven years leader of the orchestra "That Plays the Pictures" at the Royal Theater, Little Rock, Ark.

## BROADWAY—NEW YORK

### Splendid Musical Program for Chaplin and MacLaren

Manager Kashin is again demonstrating the Chaplin value by playing "A Dog's Life," which created so much fun on Broadway last year. The orchestra, under the direction of James C. Bradford, rendered the old favorite, *The Merry Wives of Windsor*, Nicolai, as the regular overture. This is well played and received with much pleasure by the Broadway audiences.

A musical innovation is the performance of Handel's celebrated *Largo* by A. Coan, violinist, and B. Taylor, cellist, both of the orchestra. The *Largo* is so well known that the playing of it in this rather unusual combination gives an air of newness to it. Mr. Coan is one of the conductors of the orchestra and also concert master.

The feature, Mary MacLaren in "The Amazing Wife," was shown to an excellent setting by Mr. Bradford. The organ solo was Grieg's *To Spring*, played by Edward F. Johnston and Robert Berensten.

## SAN FRANCISCO—THE CALIFORNIA

### Herman Heller and Orchestra Offer Fine Program

The music this week was of unusual excellence and was admirably furnished by Herman Heller and his California Theater Orchestra. The feature photoplay attraction was Henry B. Walthall in "False Faces" and was delightfully interpreted by the orchestra, with Eddie Horton at the organ.

The concert program by Mr. Heller and the orchestra consisted of selections from "The Girl Behind the Gun," Herbert's familiar *Air de Ballet*, *All Hail, America*, the first of the Hearst Publication Prize and *Don't Cry, Frenchy, Don't Cry*.



## HANFORD'S MUSIC CUES FOR THE BIG FEATURES

### "A Trick of Fate" (Exhibitors' Mutual)

Love theme suggested: *Melody*, Friml (Schirmer).  
Open with southern airs.  
For dancing children play to action.  
Title: I've received a wonderful theme.  
Anna singing—a Spanish song or dance.  
T. Pierre La Rouge—a sinister theme.  
T. The shadow of death—slow, rather dramatic.  
Mary at gate—theme.  
T. In New York fortune—Spanish theme again.  
T. In the same city—slow, pathetic.  
At Pierre in cafe—sinister.  
T. In the wilds—Spanish mood.  
Mary in Park—soft melody style.  
T. Putting it over—Spanish.  
T. Dreams of triumph—mysterioso.  
T. Only the passing of one—soft melody.  
T. After the weeks—light waltz.  
Mary Lee reads—theme.  
At dark scene—mysterioso.  
T. What are you trying—light intermezzo.  
Mary telephones—agitato.  
T. The following afternoon—romance style, semi-dramatic.  
Mary and Richard close-up—theme.  
T. I arrest you—dramatic, agitato.  
T. In a secluded—slow minor melody.  
T. In Paris—sinister.  
For violin playing—Spanish theme.  
T. A loaf of bread—theme.

### "Silent Strength" (Vitagraph)

Theme suggested: *Mountain Mood*, Kriens (Schirmer).  
Open with theme.  
Title: It was more curiosity—a pastoral.  
T. A few weeks of New York—light intermezzo.  
T. Ruth Madison in whom—theme.  
T. While in New York—light caprice.  
T. I had an idea—rather dramatic.  
Dan sees Ruth—theme.  
Log falls—rapid movement.  
Dan enters shack—theme.  
Into sinister theme when Ruth receives.  
T. Face to face—agitato.  
T. And then Henry Crozier—light waltz.  
T. Miss Ruth Madison—theme.  
T. Henry Crozier—slow soft.  
Dan sees Ruth—rather dramatic.  
T. I have been called to—very dramatic.  
T. Henry, I'm so glad—mysterioso.  
Into hurry with action.  
Dan enters shack—theme.

### "Bondage of Barbara" (Goldwyn)

Love theme suggested: *Yesterdays*, Hueter (Boston Music Co.).  
Use theme for opening.  
Title: Dawn in the little—light intermezzo, soft.  
T. The Newton Lumber Co.—rather slow, heavy.  
T. Sunday afternoon—a serenade, or caprice.  
T. O-O-Oh, look—rapid burlesque.  
T. Friday night—rather dramatic, slow.  
Popular song style at poolroom.  
T. You've just got time—sinister.

T. After the departure—theme.  
T. Morning and the whirl—soft intermezzo.  
T. Arriving on the night—agitato.  
T. Meeting the morning train—melodious, rather slow.  
Jack in automobile—somewhat mysterioso, agitato.  
T. A long, long night—theme.  
T. Nightfall—slow dramatic.  
T. At the office—hurry.  
After finish of fight—theme.

### "Romance and Arabella" (Select)

Love theme suggested: *Tears* (Chorus) Henry (Stern).  
Open with theme.  
Title: Harry Atteridge—a serenade or romance.  
T. Claude Estabrook—a slow waltz.  
T. After two wonderful—a nocturne.  
T. About this time—a gavotte.  
T. Bill's next candidate—a polka.  
Play ah, Italian song for musicians at gate.  
T. The night before the wedding—rather dramatic.  
T. The wedding day—festive style, strains of Lohengrin.  
T. Then the wedding—soft wedding march.  
T. I will not—rather burlesque, rapid.  
Bill and Arabella in alcove—theme.

### "Shadows of Suspicion" (Metro)

Love theme suggested: *Tears of Love*, Henry (Stern).  
Open with theme.  
Then into light intermezzo with action.  
Title: Bally good shot—theme.  
Doris runs from Cyril—rapid intermezzo.  
T. You dear old silly—rather dramatic.  
T. At the office—light waltz.  
T. Around the festive board—a hurry, or agitato.  
T. The barbaric Hun—furioso.  
Battle effects, etc.  
Then tragic mood until  
T. You have your orders—mysterioso.  
T. When Hammersley leaves—agitato.  
T. What were Sir John's—a galop.  
T. They are after me—mysterioso.  
T. This is more of Hammersley's—dramatic.  
T. Give me the papers—agitato.  
T. We've got 'em—heavy dramatic.  
T. I have bad news—a hurry.  
Work up to furioso with action.  
After shots, theme to end.

### "All of a Sudden Norma" (Exhibitors' Mutual)

Open with slow romance style.  
At exterior, girl and man—faster, gavotte style.  
At interior—slow lament, sombre.  
Title: The rude formalities—neutral slow.  
Exterior, garden scene—light intermezzo.  
Norma enters—mysterioso to action.  
T. Pull, you idiot—light intermezzo.  
Norma re-enters—mysterioso.

## SPECIALLY ADAPTED TO PHOTO PLAYING

Wedding March, de Koven Boston Music Co.  
Wedding March, Sousa Sam Fox Pub. Co.  
California Suite, Diggie (Poetic sketches; march; cloister scene; In an orange grove) J. Fischer & Bro.  
Cherry Blossoms, Friml (Characteristic intermezzo, light) Boston Music Co.  
At Eventide, Gahn (Soft, for quiet scenes) Carl Fischer  
Ecstasy, Cadman (For light, joyous scenes) Hatch Music Co.  
Orientale, Seeboeck (For Eastern moods), Presser  
White Violet, Barbour (Beautiful love theme) Schmidt  
Caressing Butterfly, Bartholmey (Light love theme) Schirmer

Duke turns on light—back to intermezzo.

T. In judgment of the jewels—slow, rather pathetic.

T. He's just gone out—light mood.

T. The first step of Norma—rather dramatic.

T. Late afternoon begins—rather agitato.

T. Hello, uncle, what are you—dramatic.

Close-up, Norma and Oliver—light intermezzo to close.

## STRAND—NEW YORK

### "Sis Hopkins"—Chester- Outing—Unusual Tenor

Last week's Strand program opened with selections from "Cavalleria Rusticana," played by the Strand Symphony Orchestra under the direction of Carl Edouarde. A novelty was used in this by having a singer off stage sing the *Siciliana*, with the usual harp accompaniment. The effect was fine. The lights were dimmed at the *Ave Maria*, and the stained-glass windows as a back setting showed up in churchly style, giving a good atmosphere to the selection.

A trio, consisting of Irene Fallon, Joseph Martel and Richard Bold, sang the celebrated trio from Verdi's "Attila." Another singer, Redferne Hollinshead, billed as a Canadian tenor, sang two ballads, *Loch Lomond* and Albert Von Tilzer's *Forever Is a Long, Long Time*. He was received with such applause that the program was held up while he took about six curtain calls.

The Chester-Outing scenic, "From Scales to Antlers," was accompanied by a pastoral movement, played by the flute, piano and a horn. This was quite in keeping with the subject. The *Panama Exposition March* and *Our Natinal Emblem* were played for the Strand Topical Review. For the feature, Mabel Normand in "Sis Hopkins," Mr. Edouarde used for the opening selections from "Mireille," Gounod; then another good number for country scenes, *Way Down on the Farm*, Harlow; *Three Country Sketches*, Howgill; and for the main theme a *Berceuse* by Rieger. Mr. Brigham played Federlein's *Serenade* in B-flat, *Schooldays* and *Cantilena* by Demarest during the feature as part of his organ accompaniment. Herbert Sisson extemporized excellently on the Lohengrin *Wedding March* in the Fatty Arbuckle comedy, "Love." The regular organ solo was *The Lost Chord*.

## RIVOLI—NEW YORK Liszt Symphonic Poem Played as Overture

Hugo Riesenfeld selected *Tasso*, a symphonic poem by Liszt, for the overture at the Rivoli last week. This was conducted by Erno Rapee and Joseph Klein. Following this came a Prizma, "Canoe and Campfire." Borch's *Mountain Music* was used for the accompaniment to this beautiful picture. The next number was a contralto solo by Mme. Pascova. She sang *Weep, Sad Eyes*, from Massenet's "Le Cid."

The Rivoli Pictorial showed scenes of devastation in Belgium, during which the orchestra played a fitting Prelude of Chopin. Battleships in Cuban waters were shown to a rattling march, *Before the Mast*. Other numbers used were *The Old-fashioned Way*, *Tres Bien*, and Debussy's *Second Arabesque*.

One of the Rivoli's most effective offerings was a Bolm dance, danced by three girls to a scenic by John Wenger. The audience broke into applause as the curtain parted on this number. Music from Massenet's "Herodiade" was used for the dance, and it was a beautiful piece of artistry throughout.

The feature was William Farnum in "The Man Hunter." For this the orchestra played *April Buds*, *In the Silent Night*, Rachmaninoff, *This is the Life*, *Melancholie*, Heller and Schumann's *Forebodings*; and a love theme was suggested in *Only a Year Ago*. The organ solo was *Scherzo* in C by Ivry, played by Professor Swinnen.

## CLEVELAND— STILLMAN

### Light Airs Feature Program for New Griffith Film

"The Romance of Happy Valley," the latest D. W. Griffith production, was given a royal reception by patrons of the Stillman Theater. The production had been attractively advertised, giving just enough of the story to whet the appetite, and the result was a full house for every performance. The natural charm of the story and of the popular star, Lillian Gish, was enhanced by the musical accompaniment which was specially selected and arranged by Director Hyman Spitalny. He based his introductory theme on the song, *Have You Looked Into the Heart of a Rose?* This was skillfully introduced throughout the production midst many familiar extracts from popular operas. The music was light and coincided in proper artistic fashion with the theme of the picture.

ELSIE LOEB.

### Song, "Teddy," Dedicated to Late Colonel

A valuable aid for the promotion of "Our Teddy," the authorized screen version of Colonel Roosevelt's life and works, has appeared recently in the shape of a popular song called *Teddy*, which McClure Productions, Inc., arranged with Waterson, Berlin & Snyder, the well-known New York music publishers, to produce. The words of the song are by William J. McKenna and the music by Ted Snyder, the composer of many successes.

## FILMS IN FOCUS



Charles Ray does a little light reading in "The Girl Dodger" (Paramount)



"No wonder babies are sometimes fretful," says Elinor Field in "Their Baby" (Strand Comedy)



Bessie Love stands in a sort of rural spotlight in "Carolyn of the Corners" (Pathe)



Mitchell Lewis in an argumentative mood in "Children of Banishment" (Select)

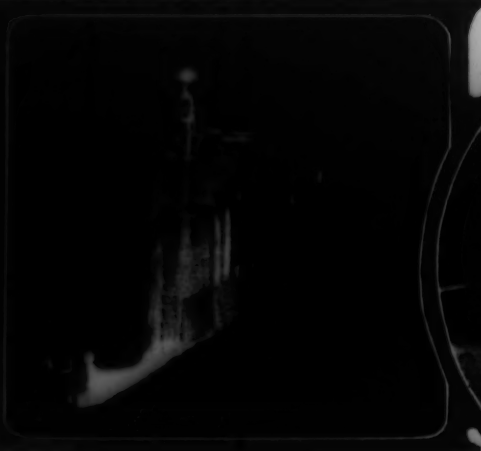


Some night photography from Pearl White's next serial, "In Secret" (Pathe)

Here is a new-fangled bathing suit Nazimova wears in "Out of the Fog" (Metro)



Corinne Griffith giving an imitation of the title in "The Girl Problem" (Vitagraph)



This is Charlie Chaplin and his 500-pound playmate (In First National Pictures)



Anna Q. Nilsson all wrapped up in furs in "The Way of the Strong" (Metro)





# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

I TAKE off my hat to Dolph Eastman, whoever he is, whose name appears on the "Educational Film Magazine" as editor. He is doing a great work, though one unnoticed in general by the great industry that benefits by it. Eastman is after the reactionaries who would hold the screen back. He aims to reach "the educator, the churchman, the social worker, the government, the national organization, the industrial employer and employee, and the individual leader or group of leaders seeking the light of a newer and better day." This light, he infers, is that which the motion picture projection machine throws upon the white screen. Eastman wants the prejudiced to try it upon themselves.

"I do not stand," he says, "for any interest or policy which would exploit the church, the institution or the organization for narrow or selfish ends, or which would foist insidious propaganda upon the institutional screen. I am a crusader in a great cause, the most important movement in pedagogy since the days of Comenius and Pestalozzi."

And Eastman is. The movie will not replace the textbook, but it will become a perfect supplement. "Visual methods" is a strange term at this writing, but Mr. Eastman will live to see it in use in every educational institution in the country. And maybe in the world—good things are quickly copied. And the globe over they are watching us!

The progress of the educational film, even thus far, has been impressive, as the pages of the Eastman journal proves. Myra Kingman Miller, chairman of the Foreign Film Unit, National Council of Women, reveals that ten million women—represented by the Better Film Council of the National Council—are about to use the movie to help millions of their sex in Europe to reconstruct their homes and revitalize their lives, both now wrecked by war's destruction. They call this use of the picture "America's Message of Service!" Amele Scott, of Wisconsin University, has outlined a plan whereby movies produced by the Committee on Public Information and other government agencies will be preserved in what she calls "package libraries." And this idea has already won the support of representatives of the University of Indiana, the Division of Educational Extension, Department of the Interior, and the University of California.

I do not know if Editor Eastman is going to get wealthy in the field he has selected, for the way of the pioneer is ever a hard road. But if he is to make a great success, the sort to which he is entitled, he will do well to refuse to listen to the sirens of this or that make of educational film. There must be no projection or picture affiliations. Eastman must go on, as now, playing no favorites, *playing up the whole cause*. It's the finest cause I ever heard about—excepting a certain Mister Wilson's!

## Another Soak at the Rumor Factory

Another "rumors" squib. That a certain big director returned to his "first love" because he was no

## Progress of the Educational Picture — S'More Rumors! — Author Film Companies — Higher Admissions Under Community Plan? — "Kid" Makes Film

longer "big enough" for the independent market. It shows you what an amount of jealousy pervades the "rumor" atmosphere. The particular director didn't "go back." His old company engaged him to do a feature picture, just as independent companies have been in the habit of engaging him for single pictures. And it seems that he has a contract with one of the big independents for a series of pictures. But the principals of the company became ill and the program halted. This fact alone made it possible for the "first love" company to get their old director again. They admit it. Only the rumor-creators do not.

And Mrs. Vernon Castle! Of course, she was "through." She was going to play vaudeville engagements, a la Petrova, because the studios would no longer have her. "Mrs. Castle cannot act!" But Mrs. Castle is going to act for Paramount, Mr. Zukor announces. Whenever you hear out on Broadway that an actress is "through" on the screen, expect the news of her engagement—at a bigger salary than she has ever earned before—by one of the very first companies in the business!

An Away-from-Broadway rumor is that having to do with the "fast" life of screen actors and actresses. At the studio all day, at the Broadway lobster palaces all night! "How do they ever keep their good looks?" Well, it is mysterious—until you hear Beverly Bayne tell how her husband and self do it.

"When I get back in the city from Bushmanor," she states, "I feel stifled. You see, we live outdoors there, ride in the open country and lead a simple next-to-nature life."

The interviewer asked if Mrs. Bushman "liked that way of living."

"I have never cared for the bright lights or the night life," was the answer. "The cafes, the cabarets and the parties in those places hold no attraction for me. We lead a quiet life. I want only a few good friends, my books, my horses and dogs."

## The Star's Idea of Contentment

"That is my idea of contentment. I love my home and am what Frank calls an old-fashioned girl. And you should see Frank—with his dogs! He fusses over them, doctors them, bathes them, and sees to it that they have just the right amount of food. Such a barking when he appears; they all know him, and one is jealous of the other in trying to claim his attention."

So this is the true picture of the life of a movie star away from the studio! No lobster palaces at all; just a retired and healthy country existence, with a few good friends, good books and—"such a barking!" Instead of the table at the Claritz, a jaunt with the dogs—"doctoring them, bathing them."

Then the interviewer reveals what Mrs. Bushman would not tell her. Frank had taken one of his old di-

rectors, a man broken in health and fortune, to Bushmanor, and there given him a home and an opportunity to make a living at poultry raising.

So here we had the missing "disipation." There *must* be one, Away-from-Broadway declares! Sure—blowing an old friend to a home and a chance to earn an honest livelihood!

Strange, isn't it, how a star can lead a simple, upright life like ordinary human beings?

## Author Must Not "Come Into His Own" Too Fast!

The formation of the Great Authors Pictures indicates that the author is coming right into his own. The idea is to sell films on author's "name"—plus production quality, of course—just as books are sold that way. I only hope that authors in general will not have their heads turned by the organization of the first company to "push" the author, because the ascendancy of the writer must come gradually. He must be careful not to "take stock" in any of the imitative propositions that are sure to be presented to him, without the most careful sort of investigation.

The experience of Talbot Mundy, just now becoming public through the courts, is illuminating. A suit for \$150,000 damages for alleged fraud and misrepresentation brought by Mundy, African explorer and author, includes among the defendants Anthony J. Drexel, Jr., his brother-in-law, Angier B. Duke, George A. Hurty, member of Henry Clews & Co.; James R. Williston, member of the New York Stock Exchange, and Eliot Norton, a corporation attorney.

The suit is brought as the result of the sale of stock in the Standard Film Industries, Inc., of 69 West Ninety-first Street, in which the plaintiff alleges that he and other persons who got stock in the corporation sustained losses through the misrepresentation of several of the defendants and the neglect of others. The complaint also names as defendants Alexander H. Jackson, secretary of the corporation, and Louis B. Jennings, who was a voting trustee with Drexel and Norton.

Mundy sues as the result of two contracts made with the corporation, under one of which he got 500 shares of stock for the film rights to his story, "The Soul of a Regiment," and another giving him 334 shares for "King of the Khyber Rifles," which he says, had a sale of 15,000 copies in book form.

Undoubtedly, the amount of stock he was offered in Standard Industries looked larger to Mundy than whatever cash offer he might have had from genuine picture producers for the adaptation rights. But he would have netted more on Mr. Genuine's cash!

By all means consider the proposition of "your own company," Mr.

Big Author. But be sure about the people who offer it. It's pleasant to "get in early," but the opportunities that come overnight often prove no opportunities at all.

Go slow—be sure!

## Clever Playwright and Business Man!

When is an author a business man? Oh, now and then! And sometimes a very fine business man. So do not be surprised at what I'm going to reveal about Robert H. McLaughlin, creator of "The Eternal Magdalene," announced by Goldwyn. I don't know if Samuel G. knows it, but McLaughlin is quite a noise in "industrial" films. He is part owner of the Argus Enterprises of Cleveland, Ohio, and is their "superintendent of production." That is, McLaughlin is responsible for the quality of the industrial picture output of this company. The Cleveland Plain Dealer Magazine, which shows regularly in 104 of the principal theaters of Cleveland and northern Ohio, therefore comes under Playwright McLaughlin's supervision. And the fact that it is showing in 104 principal theaters proves that Business Man McLaughlin aims to turn out what the local public wants. That's good business.

## New Claims for Community Booking Plan

I want to see the Community Booking Plan thoroughly tried out in every city, because it is a new idea.

Can you imagine a plan that enables both large and small houses to raise their admissions on a picture?

Well, this is claimed for Community Booking. 'Tis said that first-run theaters showing a feature on the community plan have, as the result of the concentrated advertising and publicity, charged—and received—higher prices. And they have been able to hold for a week a feature that ordinarily was "good" for three days.

Now, as to the small, one-day house. Of course, it could not be said of the attraction that it was "showing late"—after the bigger house and therefore in the smaller admissions class. It was showing *with* the bigger house, and the same admission charges were proper.

Then there was the element of protection to the big exhibitor in his increased charge. His patrons could not wait a week or two and see the attraction elsewhere at less money.

Exchanges could help the community plan a lot by offering to share a certain percentage of the expense of the newspaper and other advertising. They could "sell" the idea with that as a bait. This extra expense to them could come out of the rentals, for if Community Booking is what its advocates say, the exhibitor would make such a pronounced extra profit that he would well be able to pay extra rental.

## Publicity That Nets "Regular Money"

Add to the list of Publicists who Make Publicity Sell Film:

Bill Rudolph.

"The Unpardonable Sin" is being state-righted by Harry Garson, for whom Bill works.

Publicity that sells state-rights, at big money per state, is real publicity. So watch Bill for deliveries!



# SCREEN PLAYS AND PLAYERS

## INCE, SENNETT, DE MILLE, MACK WORK TO COMBAT CENSORSHIP

**Will Produce Screen Satires in Attack on Proposed Legislation—N. A. M. P. I. Organizes for Campaign in All States.**

**G**ABRIEL L. HESS, chairman of the Censorship Committee of the National Association of the Motion Picture Industry, is extremely active in working out all the preliminary plans necessary for an active and intensive censorship campaign to be carried on in all of the fifteen states where there is danger of censorship legislation.

One of the principal weapons of offense will be a series of satirical motion pictures made by each of the big stars of the industry in much the same manner as the pictures for the Fourth Liberty Loan.

In furtherance of this plan a telegram was sent to Thomas H. Ince, Mack Sennett, Cecil B. DeMille and Willard Mack requesting their co-operation in writing and producing a motion picture satire aimed against censorship for nationwide distribution.

### Ince Will Help

Thomas H. Ince was the first of the four big producing directors to reply and he stated that he would be more than glad to co-operate and would arrange for all the stars under his control to start work immediately on their pictures. It is expected that affirmative replies will be received from the others in the course of a day or so.

### Bessie Love in "Carolyn of the Corners"

Ruth Bellmore Endicott's novel, "Carolyn of the Corners," has been translated into pictures, with Bessie Love as the heroine. It is a Pathe Extra Selected Star Photoplay and will be released March 9. The picture is an amplification, in deft detail, of the story and is the work of Frank S. Beresford, as adaptor and Robert Thornby as director.

### New House for Reading

Carr and Schad, proprietors of the Colonial and Arcadia Theaters in Reading, Pa., have purchased a plot of ground where they will erect a modern picture theater with a seating capacity of 1,800.

### Alma Rubens Heads Own Company

Alma Rubens, recently star with Triangle, now heads her own company. Her first picture will be "Diana of the Green Van," the \$10,000 prize story by Leona Dalrymple. Her leading man is Nigel Harrie, and director, Wallace Worley.

### Naomi Childers Plays Lead with Hale Hamilton

As leading woman for Hale Hamilton in "After His Own Heart" Metro has engaged Naomi Childers.

The intensive campaign that is to be carried on in the state where there is a danger of censorship legislation this session is complete in every detail. It will be carried on in the theaters and newspapers of the states in question. In the theaters there will be a comprehensive campaign utilizing both slides and trailers, as well as a specially trained staff of four-minute speakers, who will present the argument against censorship in a brief but emphatic manner.

### States Are Organized

The organization that has been effected for this work is one of the best and most efficient that could possibly be worked out. State committees have been organized in a majority of the forty-eight states under the direction of a state chairman who works in close co-operation with the Censorship Committee of the Association under the direction of Chairman Hess. These state chairmen are taking hold with the utmost enthusiasm and report by telegraph the progress they are making. The fact that these state committees have been organized and set to work in less than three weeks speaks remarkably well for the activities of the Censorship Committee.

### Lionel Atwill in Film with Elsie Ferguson

A cast of more than usual merit is said to have been provided for Elsie Ferguson's new picture, "The Marriage Price," which is scheduled for release March 9. The dramatic personnel includes, among others, the names of Wyndham Standing, Clairette Anthony, the Belgian artist, who is a direct descendant of Rubens; and Lionel Atwill, who is supporting Frances Starr in "Tiger, Tiger!"

### "White Heather" Seen in New York Soon

New York will shortly see Maurice Tourneur's newest production, "The White Heather," based upon the famous Drury Lane melodrama. The completed negative, cut and titled by Mr. Tourneur personally at his coast studios, has reached Broadway. The premiere is now being arranged by Hiller and Wilk, the New York representatives of the Maurice Tourneur Productions. It will be at a prominent Broadway theater and will be announced shortly.

### Picture Deals with Peace Table Questions

"What Shall We Do With Him?" made by McClure Pictures and released through World Film, is the first picture made thus far dealing with the subjects under discussion at the peace conference in Paris.

## WILSON FILM FAN

**President Sees "Mrs. Leffingwell's Boots" Twice**

Not all of President Wilson's time on his home-coming trip on the George Washington was spent preparing that famous speech which he gave on the day of his arrival in Boston. He devoted some of his time to watching moving pictures, and according to the report of the operator on the George Washington, he liked one of them so much—Constance Talmadge in her Select Picture, "Mrs. Leffingwell's Boots," in which she is presented by Lewis J. Selznick—that he asked to see it twice.

### "Good Gracious, Annabelle!" with Billie Burke

After an interval of nearly four months since the release of "The Make-Believe Wife," Billie Burke reappears on the Paramount schedule as the star of "Good Gracious, Annabelle!," which was released March 2. This is a picturization of Clare Kummer's successful play of the same name.

In "Good Gracious, Annabelle!" Miss Burke is seen as a young girl who has been kidnapped and married by John Rawson, a miner-hermit, following a pitched battle over a mining claim in the West. The picture was directed by George Melford. Herbert Rawlinson is seen as leading man, and prominent in the cast are Gilbert Douglas, Craufurd Kent, Frank Losee, Belle Duncan, Leslie Casey, Gordon Dana, Thomas A. Braiden, Olga Downs and Billie Wilson.

### Love Stays In Films

Montagu Love, World Picture star, has declined an engagement to go back on the stage to appear in all star revival of Pinero's "Iris."

## ARBUCKLE SIGNS UP \$3,000,000 INVOLVED

**Comedian Now Under Three-Year Contract with Paramount**

"Fatty" Arbuckle has signed a new contract to appear under the Paramount banner for a period of three years. The agreement was signed last week in Kansas City where Mr. Arbuckle, Joseph M. Schenck, under whose management he appears on the screen; Lou Auger, his personal manager, and Adolph Zukor, president of the Famous Players-Lasky Corporation, closed the arrangement.

The new Paramount-Arbuckle agreement involves an aggregate sum in excess of three million dollars and Mr. Zukor stated that this is the largest contract ever signed by him with an individual artist, notwithstanding the fact that at various times he has had under contract such notables in the film world as Mary Pickford, D. W. Griffith, Douglas Fairbanks, Marguerite Clark and others.

### Bill Hart Stages Rodeo for New Picture

William S. Hart staged a rodeo at his ranch location near his Hollywood studio the other day in which he used a thousand people, Indians, cowpunchers, wild riders, crowds, freaks, circus showmen, deadshots, Mexicans, etc.

The scene will occupy less than 500 feet of film in "The Money Coral," his new Artcraft picture, but this made no difference to Bill.

### Harry Rapf Home

Harry Rapf is home again from the hospital where he underwent an operation for appendicitis.

## NATIONAL BOARD OF REVIEW ESTABLISHES SERVICE BUREAU

**Will Keep all Inquirers Posted as to Latest Films of Various Classes, and Plans Co-operation with Social Agencies**

**D**UE to the abandonment of many wartime activities, various social agencies which have been carrying on war work are planning to transfer their efforts to peace time pursuits. That this tendency is general is becoming increasingly evident from the number of inquiries recently received by the National Board of Review of Motion Pictures from people seeking information relative to the successful use of motion pictures for special entertainments by churches, schools, libraries, neighborhood organizations, granges and many other types of social agencies.

In order to meet this demand the National Board of Review is extending its informational facilities to embrace a social service department. The purpose of this department will be to furnish all inquirers with re-

liable information relative to current motion picture offerings of a character most appropriate to their needs. Special lists of films are being prepared on a wide variety of themes. Plans of co-operation with producing and distributing concerns have been worked out. When in full operation, it will be an easy matter for the social agency giving motion picture exhibitions to obtain films direct from the nearest exchanges, being assured of the co-operation of the exchange managers in arranging their programs.

The motion picture industry has shown to a marked degree its ability to co-operate with various Government agencies during the war. This same spirit of co-operation will be carried over by the industry, through the agency of the National Board



## AMERICAN RECREATION LEAGUE TAKES HAND IN SUNDAY PICTURE BATTLES

### Fathers Bill Legalizing Sabbath Shows in Tennessee—Iowa Exhibitors Defeat Bill Closing Theaters

THROUGH the agency of the American Recreation League, a national organization with headquarters in Washington, D. C., a strong champion has come to the aid of those who stand for legalized Sunday motion picture shows and other Sunday recreation.

The League is making a fight now in Tennessee, backing a bill which will legalize Sunday movies in that state. It plans to father similar bills in every state in the Union until it has overcome all narrow-minded opposition to Sunday pictures.

"The American Recreation League has no interest in the moving picture industry," said Will N. Hudiburg, managing director. "We are fathering Sunday openings from a recreation standpoint. We believe that moral and educational pictures shown on Sundays offer an innocent and amusing form of recreation, which is due the masses. We believe the time has come when we must provide clean amusements on Sundays for those who cannot avail themselves of the week day opportunities."

#### Work in All States

"It is our intention to father similar bills and to carry on educational campaigns in every state until we have overcome the opposition and put on the books a law that will permit the movies to open on Sundays."

The bill now before the Tennessee General Assembly states that there is practically a unanimous desire to remove from the statute books "laws obsolete and obnoxious to the masses" and replace them with "wholesome laws which will elevate the morals of the community, be beneficial to the working man as well as all classes of our citizens and at the same time give to the people clean, wholesome and needful recreations on Sundays, thereby reducing crime and disorder and establishing the truth of the old philosophy which says that to reduce crime, people must be entertained and employed."

The bill legalizes Sunday movies providing no exhibitions are given before 1 P.M. The showing of pictures by churches or other religious bodies is not so governed by time.

#### Iowa Exhibitors Win

Iowa showmen defeated a proposed Sunday closing law before the legislature of that state, and after a hard fight the South Dakota house voted down two anti-moving picture bills, one proposing Sunday closing, the other censorship, but Nebraska is in imminent danger of being inflicted with a drastic censorship bill.

The Nebraska bill, which provides a board of seven censors appointed by the governor, a state tax of \$2 on every reel shown in the state, and strict censorship of every bit of advertising used, is one of the most drastic ever proposed in the United States. And the Nebraska showmen, exhibitors and exchangemen are staging the hottest fight ever made.

In the meanwhile the Nebraska film men are hard at work. Daily conferences are held in Omaha.

The Indiana Motion Picture Exhibitors' League Sunday movie bill apparently has little chance of becoming a law. The Indiana Senate failed a second time to give the bill enough votes to pass it.

### Lasky Gets Barrie Play and "Everywoman"

The Famous Players-Lasky Corporation has purchased the screen rights to J. M. Barrie's famous play, "The Admirable Crichton," and Walter Browne's "Everywoman." Arrangements for the screening of

the two subjects were completed by Jesse L. Lasky, first vice-president in charge of productions, and the work of filming will be started in the near future. Both productions will be staged at the California studios of the Famous Players-Lasky Corporation, and "The Admirable Crichton" will be personally directed by Cecil B. DeMille, director general of the Lasky studios.

### Zion Films Start Work on First Picture

Work was begun during the current week on the initial production by the Zion Films, Inc., of the first Sholom Aleichem story, "Khavah," under the direction of Charles E. Davenport. The picture is in five reels and is being made at the Estees Studio on West 125th street. Alice Hastings and Giacomo Masuroff will be starred.

### ROTHAPFEL'S FIRST PROGRAM PLANNED

#### Comedy by George V. Hobart Now in Course of Production

Samuel L. Rothapfel has completed the plans for his first unit program. The first comedy selected for production is from the pen of George V. Hobart.

Mr. Rothapfel maintains that no matter how powerful his feature picture may be, his comedy must equal it in merit, in order to make the whole performance go over as it should. With this fact in mind, the George V. Hobart script was secured and arrangements completed for its immediate production.

Wally Van, who is directing the Hobart comedy, has almost completed his full cast and the technical staff is now at work in the Bacon-Backer Studio, New York, where the production is being staged.

### Katherine MacDonald in "Speedy Meade"

Katherine MacDonald is leading woman with Louis Bannison in "Speedy Meade," his latest Betwood picture, distributed by Goldwyn. She has filled the same position with William S. Hart and Douglas Fairbanks.



William Farnum in  
"The Man Hunter"  
(Fox) appears to be also  
a woman saver



The cute little girl with the  
cute little wink is Louise  
Huff in "Crook 'o Dreams"  
(World)



Marguerite Clark is all  
dressed up for one of the  
men in "Three Men and a  
Girl" (Paramount)

## LITTLE TRIPS TO LOS ANGELES STUDIOS

—By Barry

We strutted into the Sunset Studio, armed with a letter of introduction from Fear or Favor, to H. H. Lichtig, Casting Director for Mary Pickford Productions. While chatting with Mr. Lichtig, we noticed two girls at a table placing pictures of Mary Pickford in photo-mailers and addressing them to addresses taken from letters apparently sent in by fans. Inquiry proved that nearly 300 photos are mailed daily, each bearing the following request:

### ATTENTION!

When you receive this picture please send twenty-five cents to the Hollywood Red Cross Shop, 1723 McCadden place, Hollywood, Cal., for the Mary Pickford Picture Fund, to be used by the Red Cross in reconstruction work. Twenty-five cents represents the cost of this picture. Miss Pickford asks only that you give the equivalent of this cost to the Red Cross, to help build up what the Huns have done.

Mr. Lichtig informed us that the Hollywood Red Cross received nearly \$200 per week from this source.

A. J. Strout, Fish and Game Commissioner, entered to arrange for Miss Pickford to visit the Orphan Asylum, near Hollywood. We learned that Mr. Strout is a valued friend of the industry and a still greater friend to the children at the asylum.

Wellington Whales, the studio manager, instead of telling us about himself, insisted upon extolling Mark Larkin, publicity director for Miss Pickford.

A picture of the "BIG FOUR" was being made recently, including, of course, D. W. Griffith, Charlie Chaplin, Douglas Fairbanks and Mary Pickford, signing THE contract. There was considerable rivalry among the publicity men as to the position of the people at the table, because of the relation in which their names would appear. Finally, Larkin yielded to the others and arranged to have Miss Pickford at the extreme right; but when the picture appeared reversed, it showed Miss Pickford at the left and her name appearing first. All parties concerned granted that Larkin is *SOME* press agent.

We were next introduced to E. M. Robbins, publicity man for the Griffith Studios and editor of *Camera*, a popular paper published weekly in Hollywood and devoted to the motion picture industry.

And last but not least, we met Mark Larkin, Miss Pickford's publicity director. Fortunately we had no later appointment, for no reporter ever met Larkin and kept another appointment the same day. He is *SOME* press agent.

### Hart Plays Convict in New Aircraft

William S. Hart has a new role in his next Aircraft picture, "The Poppy Girl's Husband." In this picture he is a convict, out on parole after ten years of service. This is totally different from anything he has ever done.

### Mrs. Castle to Return to Pictures

Mrs. Vernon Castle has contracted with the Famous Players-Lasky Corporation to appear in eight pictures in a period of two years. Her first play will be an adaptation of "The Firing Line."



Dolores Cassinelli in  
"The Unknown Love"  
(Perret-Pathe)

Maurice Goldberg

Dorothy Phillips, star of  
"The Heart of Humanity"  
(Universal)

Roscoe Arbuckle smiling  
over his new Paramount  
contract

### Norma Talmadge Has Support of Stage Recruits

The Eugene Walter story, "Nancy Lee" on which Norma Talmadge has been at work for the past six weeks, has been finished. An exceptionally strong cast will be seen in this production, most of the players having been recruited from Broadway productions. The leading male role is assumed by Conway Tearle who alternated posing for the movies with rehearsals for a new play for the speaking stage. Harsard Short, now playing with Fay Bainter in "East is West," has an important role, and Jobyna Howland, who has scored one of the season's biggest successes in "The Little Journey," will be seen in a comedy-vamp part opposite Mr. Short.

### Shurtleff Gets Jack London Rights

C. E. Shurtleff, who was formerly general sales manager for the W. W. Hodkinson Corporation, has obtained from Mrs. Charmion K. London exclusive photoplay rights to all of Jack London's stories for a period of five years. New adaptations will be made of stories which have already been filmed, in addition to the use of those stories which have not reached the screen.

### Movie Men Fight Bills

A representative of the motion picture interests is at Sacramento, Cal., to make arguments against pending bills which would prevent the selling of tickets by theaters when seats could not be provided all patrons, and which would prohibit the production or showing of plays or films tending to incite race hatred. It is thought that the latter bill was calculated to prevent the dramatic characterization of types of any race.

### Auto Lights Stage and Shows Picture

Unexpected blowing out of all fuses at the municipal electric power station in Jacksonville, Fla., on the night of February 27, caused many theater patrons to suffer keen disappointment, but not those at the Arcade Theater, where the Keith's bill was being rendered in addition to motion pictures.

After waiting half an hour for the return of lights, Manager Jesse L. Clark of the Arcade decided to give his patrons a run for their money, and calmly drove his six cylinder automobile through the double doors of the Adams Street entrance of the theater, flashed the headlights upon the stage, and running two wires from the storage battery to the projection machine, conducted the performance through to the end, for which ingenious idea he has been receiving universal congratulations.

### Select Establishes Canadian Company

Select Pictures Corporation, through its president, Lewis J. Selznick, announces the formation of a Canadian company for the distribution of its product throughout the Dominion. Select Pictures Corporation, Ltd., of Canada has been established with headquarters at Toronto, Ontario, and with branches opened in seven Canadian cities.

The officers of the new Canadian distributing concern are Lewis J. Selznick, president; J. P. Bickell, vice-president, Morris Kohn, secretary; N. J. Nathanson, treasurer and managing director.

### Ballin Writes Madge Kennedy Feature

Hugo Ballin, art director for Goldwyn, is the author of Madge Kennedy's new play.

## DRAMATIC MIRROR

### BISHOP AND WIFE VISIT STUDIO

#### Mrs. Cranston Declares Screen Greatest Educational Force

Bishop Earl C. Cranston, who was before his retirement head of the Methodist Episcopal Church in America, and Mrs. Cranston were taken over the Lasky plant in Hollywood last week.

In talking to Mr. DeMille, Mrs. Cranston said:

"The modern motion picture is undoubtedly the greatest educational force in the world to-day. Anyone who ignores it or neglects to take cognizance of it is thoroughly behind the times. Its influence for good in every department of life is incalculable."

Bishop Cranston, who is eighty-seven years old, stated that the visit was one of the most wonderful experiences of his life.

### Capital Film to Release News Weekly

J. E. Willis, general representative of the Capital Film Company, announced last week that final arrangements have been completed, which places the Chicago Screen-News Magazine and the Mid-West Screen-News Magazine in the releasing hands of the new short feature concern.

The Mid-West Screen-News Magazine, according to Mr. Willis, will be represented by camera reporters in the larger cities of Illinois, Indiana, Michigan, Ohio, Wisconsin, Minnesota, and Missouri. Chicago's Own Screen-News Magazine will be issued in the form of a "Special Edition" print, with subjects entirely of Chicago interest.

### "Briggs Pictures, Inc.," Organized

A new producing company has been organized by Briggs, the cartoonist, to produce his cartoon subjects "When a Feller Needs a Friend," "The Days of Real Sport," etc. The productions will be made largely with children. The concern will be known as Briggs Pictures, Inc.

### Will Rogers to Appear in Ford Weekly

Will Rogers, soon to be a Goldwyn star, will appear in each week's release of the Ford Educational Weekly with his "wise cracks," which will be shown in 4,000 theatres throughout the United States.

### Pauline Frederick in Cosmo Hamilton Picture

Willard Mack has made an adaptation of "One Week of Life," by Cosmo Hamilton, in which Pauline Frederick will appear on the screen. This is Miss Frederick's second Goldwyn subject, and will be released April 6.

### Has All-Star Cast

"The Price of Doubt" is the title of the all star cast picture which World Film is making with Montague Love, June Elvidge, Carlyle Blackwell, Evelyn Greeley, Madge Evans and Johnny Hines in the principal roles. Dell Henderson is directing it. The scenes are being made in Florida and New Jersey.



## MOVIE MEN PLAN TO BUILD CLUB

### Building to Cost Half Million Where Entire Industry Can Come Together

A campaign has been definitely put into motion to build a clubhouse for the various branches of the motion picture industry. At the dinner given to William A. Brady at the Ritz-Carlton, Feb. 27, Charles F. Zittel spoke of the need for some such club where the social as well as the business relations of film men could be centralized. A building to cost about \$500,000 and to contain dining rooms, hotel accommodations and club features is proposed. More than \$21,000 was subscribed at the dinner.

The Motion Picture Club of America, which was organized with headquarters in the United Picture Theaters' office, before Mr. Zittel's plan was made known, will give the proceeds from a ball which it will hold at the Hotel Commodore, April 11, into the general fund, and both groups will work together for the common end.

### Select Announces Release of Three During March

Select Picture Corporation's output for the month of March embraces three Star Series productions made by Norma Talmadge, Constance Talmadge and Alice Brady.

"The Probation Wife," in which Norma Talmadge is presented by Joseph M. Schenck is by Angie Ousley Rooser. Constance Talmadge's Select attraction for March, is "Experimental Marriage," in which she is presented by Lewis J. Selznick. It is a screen version by Alice Eyton of William J. Hurlbut's last season Bijou Theater success, "Saturday to Monday." "Marie, Ltd.," Alice Brady's Select feature for March, is a story by Louise Winters with scenario by Jane Murfin.

### Post Scenic Pictures Shown

The Post Film Company gave a showing of four scene pictures at Wurlitzer Hall, Feb. 26. The pictures were "When Nature Smiles," "Come Watch With Me the Passing Night," "Memory Lane," and "Raindrops," grouped under the general title of "An Evening with Nature." Sascha Fidelman, of the Rialto-Rivoli orchestra, played, and Paul Swan danced.

## New Sennett Five-Reeler Sold on Open Market

What is termed Mack Sennett's latest and greatest five-reel feature comedy, a travesty on current international events, entitled "Yankee Doodle in Berlin," is now being offered to state right buyers through Hiram Abrams' recently established headquarters at the Longacre Building, New York City.

The picture is distinctly not a war play, having been filmed since the signing of the armistice. It has been unusually cast, and besides including most of the Sennett favorites such as Marie Prevost, Ben Turpin, Bert Roach and Mal St. Clair, there are also presented in the cast the inimitable Ford Sterling in the satirized role of the Kaiser and Bothwell Browne, the famous female impersonator.

### Sherrill Begins Operations on Texas Guinan Westerns

William L. Sherrill, president of the Frohman Amusement Corporation, has signed a contract with Cliff Smith to direct the twenty-six two-reel Western dramas in which Texas Guinan, "The Female Bill S. Hart," is to be starred, and has leased the Chaplin studios, executive buildings, developing plant and complete equipment. Cliff Smith was director of all the Western productions in which William S. Hart appeared (first produced by the Triangle), and also of Roy Stewart in his Western dramas.

### Muriel Ostriche Expects Brother

Muriel Ostriche, the World film star, is leaving early Thursday to welcome home her brother, Major Thomas J. Brady, of the old Seventh Regiment, now the 107th Infantry, who is expected to return on the *Leviathan*. Miss Ostriche and her family are to meet him in a boat supplied for the occasion by the Major.

### Peple Pleased with Film Version of Play

Edward Peple, whose stage play "The Silver Girl" has been adapted for Frank Keenan's use as a screen vehicle, has expressed his approval of Pathe's production of it. "The story has been carried out in every detail," he says, "and I am sincerely grateful for the appreciation of the spirit which has been shown."

February 26th, 1919.  
Bert Gibson Productions, Knickerbocker Bldg., New York City, N. Y. Gentlemen:  
Having seen your advertisement in the "Dramatic Mirror," we take this occasion to write to you with reference to the motion pictures which you have been producing, etc.  
Very truly yours,  
ROMAYNE SUPERFILM COMPANY.  
By Edward D. Ulrich, Manager.

## IS THAT SO!

Phil Goldstone, for years a leading exchange man of Omaha, Neb., has returned from service in the navy, and resumed his desk in the Sterling Film Corporation exchange in that city.

Mildred Harris (Mrs. Charles Chaplin), star of "When a Girl Loves," "For Husbands Only," "Borrowed Clothes" and other Jewel productions directed by Lois Weber, is spending a few days in New York with her mother, shopping and resting.

Lieut. William B. Davidson, who is supporting Theda Bara for the second time since his release from service, has one hobby—song writing. His latest, "Gypsy Moonbeams," is being published by Burr Music Publishing Corp., which is also publishing Lieut. Gitz-Rice's music.

Fred Stone will next appear as a star of Arcraft pictures in a screen version of the famous play, "Johnny Get Your Gun," which is scheduled for release March 9.

Elsie Ferguson, who has been at Miami, Fla., filming, under direction of George Fitzmaurice, the famous A. E. W. Hason play, "The Witness for the Defense," returns to New York this week.

Dorothy Phillips, star of "The Heart of Humanity," has had to take a secretary to look after her correspondence, always large, but tripled since the release of the picture.

Oscar Apfel, who did noteworthy work with "Ravished Armenia," may come back to New York soon, according to Eastern friends.

Madge Evans is the star in a one reel Prizma Natural Color Picture which is now being made by the Prizma Company at the World Studio at Fort Lee. It will be released under the title of "The Little Match Girl."

Nazimova's next picture will be "The Brat," an adaptation of the Morosco stage play.

## EXPRESS SERVICE IN OMAHA IMPROVES

### Four New Trucks Put On to Handle Film Business

Express service in Omaha, Neb., which film men insisted was worse than anywhere else on earth, has begun to improve. There was joy about the exchanges last week when the announcement was made that four two-ton trucks, each manned by a crew of two men, would be put on at once for the sole purpose of handling the film business. Two trucks will collect, and two will deliver films.

"If we only had some way whereby we could get through a shipment by taking it to the depot ourselves, at the last minute, we would be perfectly happy," said Manager Ballantyne of the Exhibitors' Mutual Exchange.

### Dorothy Dalton at Best in "Extravagance"

Dorothy Dalton, Thomas H. Ince star in Paramount pictures, has a part exactly suited to her diversified qualities, according to the report of those who have seen advance showings, in "Extravagance," which has been scheduled for release March 16. John Lynch wrote the story and R. Cecil Smith put it into continuity form. Victor Schertzinger directed and John S. Stumar did the photography.

### Blanche Sweet Picture Shown in Detroit

Blanche Sweet in "The Unpardonable Sin," an adaptation of the Rupert Hughes novel, was shown in Detroit March 2, for the first time. Many State rights buyers were present. Harry A. Garson, who is offering the picture, will show it soon in New York.

### Farrar in "Temptation"

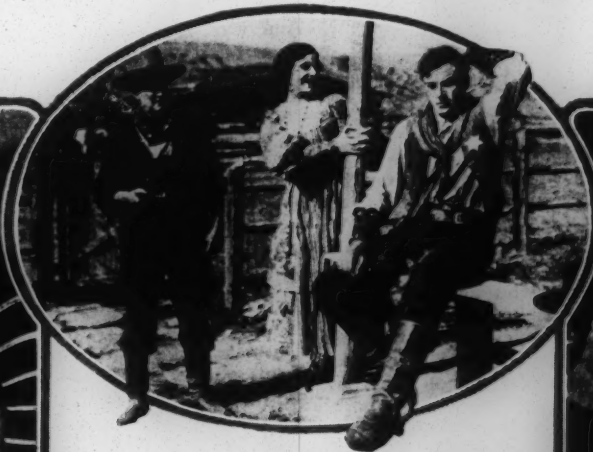
One of the oldest basic themes of the drama, yet always interesting because of its universality, is found in "Temptation," the Paramount picture starring Geraldine Farrar which has been selected by the Famous Players-Lasky Corporation as the Success Series release of March 2.

Miss Farrar plays the role of Renee Dupree, a singer who through sheer force of will power and personality, lifts her career above the constant temptations to which she is exposed.

(Screen continued on 400)



The scales testify Frank McIntyre is "Too Fat to Fight" (Goldwyn)



The handsome sheriff is undecided what to do. Geraldine Farrar in "The Hell Cat" (Goldwyn)



Madge Kennedy and Co. waiting for overture call in "The Perfect Lady" (Goldwyn)



# THE PICTURES' FIRST SHOWING REPORTED From Every Part of the Country **BY WIRE** Just Before Going to Press

## "The Woman on the Index" (Goldwyn—Pauline Frederick)

### WIRE REPORTS—CENTRAL

*Box Office Value*.....Great  
*Exhibitor Comments*: "Pauline Frederick is most popular star in this city, far more." "Houses packed at all performances."

### WIRE REPORTS—SOUTH

*Box Office Value*.....Good  
*Exhibitor Comments*: "Pauline Frederick a fine attraction here."

### WIRE REPORTS—WEST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Popular." "Average business."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair  
Dramatic Interest.....Fair  
Atmospheric Value.....Good  
Setting.....Good  
Acting.....Good  
Technical Handling.....Fair  
Coherence.....Good  
Costuming.....Good  
Photography.....Good  
Quality.....Fair

### SYNOPSIS OF STORY

Unjustly accused of the murder of her husband, Sylvia Martin goes to prison. Years later, as the wife of a diplomat, she finds her name in the police records, and fears that her husband will learn her past. This fear is heightened by her meeting the detective who arrested her. He asks her to secretly encourage the attentions of one Declasse, a foreigner suspected of fomenting a Bolshevik uprising, in order to get proof of his guilt. Her husband is enraged at her association with Declasse, but eventually, when she succeeds in exposing the foreigner, all is explained.

## "The Man Hunter" (Fox—William Farnum)

### WIRE REPORTS—SOUTH

*Box Office Value*.....Great  
*Exhibitor Comments*: "Farnum always draws big patronage."

### WIRE REPORTS—WEST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Shipwreck immense." "Many fine comments."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Good  
Atmospheric Value.....Good  
Setting.....Good  
Acting.....Fair  
Technical Handling.....Fair  
Coherence.....Good  
Costuming.....Good  
Photography.....Good  
Quality.....Good

### SYNOPSIS OF STORY

George Arnold, tricked into laying fake oil stock while he is drunk, assaults the man, Benton, who swindled him and is sent up for a year. He swears to have Benton's life. After his release he meets Benton on shipboard, accompanied by the girl who assisted him in the swindle. Arnold again attacks him and is put into chains. A storm arises. The ship is wrecked and the two men and the girl are cast ashore together. Benton, in deadly terror of Arnold, walks off a cliff. Arnold and the girl fall in love with each other, and the fake oil stock proves to be genuine.

## The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

## "The Forbidden Room" (Fox—Gladys Brockwell)

### WIRE REPORTS—SOUTH

*Box Office Value*.....Great  
*Exhibitor Comments*: "Fox pictures running in big favor."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Very Good  
Atmospheric Value.....Good  
Setting.....Good  
Acting.....Well Done  
Technical Handling.....Well Directed  
Coherence.....Clear  
Photography.....Good  
Quality.....Many dramatic situations make it an entertaining picture.

### SYNOPSIS OF STORY

Ruth Lester, annoyed by the attentions of the Chief of Police, in whose office she is employed, goes to work for the District Attorney, who is bent on exposing the Chief's methods. The Chief, by means of a compromising photograph and false newspaper stories, brings the District Attorney into a delicate position, and even makes him distrust Ruth. By a clever ruse, however, she forces the conspirators to their knees and exonerates herself in the eyes of the District Attorney, her lover.

## "The Wishing-Ring Man" (Vitagraph—Bessie Love)

### WIRE REPORTS—WEST

*Box Office Value*.....Fair  
*Exhibitor Comments*: "Good light entertainment." "Not wonderful production."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Fair  
Atmospheric Value.....Good  
Setting.....Beautiful  
Acting.....Good  
Technical Handling.....Well Done  
Coherence.....Clear  
Costuming.....Good  
Photography.....Good  
Quality.....

A pretty story, but devoid of any particular dramatic quality.

### SYNOPSIS OF STORY

Joy Havewith, a young girl living with only her grandparents, is driven to confiding in the portrait of her dead aunt for companionship. One day the prince for whom she has always wished appears in the form of John Hewitt, who unfortunately is engaged to marry some one else. Joy, learning of this eventually, is much dispirited and goes away. Not having a ticket she is put off the train, but he drives by in his car and all ends well.

## "America Was Right" (Schulberg)

### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Feature film

appropriate for immediate booking, owing to great publicity of President's return."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Moderate  
Dramatic Interest.....Slight  
Atmospheric Value.....Fair  
Setting.....Fair  
Acting.....Fair  
Technical Handling.....Inadequate  
Coherence.....Fair  
Costuming.....Fair  
Photography.....Fair  
Quality.....Slight

### SYNOPSIS OF STORY

August Holtz, who has come to America to escape German tyranny, has completely forgotten his motives in leaving his native land with the passing of years. When war breaks out he is intensely pro-German, and continues to be so until his daughter suffers unspeakable brutalities at the hands of the Prussians. His son, at last with old August's consent, enlists in the U. S. army and is thereby vindicated in the eyes of his sweetheart.

## "A Heart in Pawn" (Exhibitors Mutual—Sessue Hayakawa)

### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments*: "One of Sessue Hayakawa's strongest dramas."

### SYNOPSIS OF STORY

Toyama, secretly married to Sada, leaves his wife to study in America. She has sold herself as a Geisha to provide money for his studies, but he does not know it. She kills a man who insults her and is sentenced to death, but when her child is born the sentence is commuted to life imprisonment. Toyama, however, hears of her death sentence only, and marries some one else in America. When he returns to Japan on business with his new wife, Sada realizes the situation and kills herself.

## "Children of Banishment" (Select—Mitchell Lewis)

### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Interesting drama."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Good  
Atmospheric Value.....Good  
Setting.....Good  
Acting.....Good  
Technical Handling.....Good  
Coherence.....Good  
Photography.....Good  
Quality.....Good

### SYNOPSIS OF STORY

Dick Bream and Allen McKenzie buy a tract of forest land and deter-

mine to fight an unscrupulous company for which Dick was once foreman. Dick and Eloise, McKenzie's wife, fall in love with each other and Dick, realizing that the situation is unbearable, goes away. Eloise sends for him, and at her request he returns, but only to convince her that it is her husband she loves.

## "Boots"

(Paramount—Dorothy Gish)

### WIRE REPORTS—CENTRAL

*Box Office Value*.....Good  
*Exhibitor Comments*: "Most timely Paramount ever put on."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent  
Dramatic Interest.....Good  
Atmospheric Value.....Excellent  
Setting.....Good  
Acting.....Good  
Technical Handling.....Good  
Coherence.....Good  
Costuming.....Good  
Photography.....Good  
Historical Interest.....Good  
Quality.....Good

### SYNOPSIS OF STORY

The sentimental little slavey in a London inn falls in love with a young man who is staying there, not knowing that he is a Scotland Yard detective. He is watching a woman who pretends to be a sculptress but who is really a Bolshevik agent with plans to blow up a certain building where the Peace Conference meets. The slavey accidentally discovers a tunnel under the inn, and overpowers the Bolshevik as she is about to set off a bomb. Thus the Peace Conference is saved and the detective lover won.

## "The Sealed Envelope" (Universal—Fritzi Brunette)

### WIRE REPORTS—WEST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Not up to Universal's standard."

### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
Dramatic Interest.....Fair  
Atmospheric Value.....Good  
Setting.....Fair  
Acting.....Good  
Technical Handling.....Good  
Coherence.....Fair  
Costuming.....Good  
Photography.....Good  
Quality.....Fair

### SYNOPSIS OF STORY

Lena and Slaney, both with dark pasts, live in the same boarding-house. He is mysteriously commanded to break into the home of Biggs, a political boss, or have his past brought to light. When he gets into Biggs' house, he is to carry out orders contained in a sealed envelope. But in caring for a child he finds in the house, he loses the envelope. That night he is arrested and Lena flees with the child. Eventually, Biggs, who has wronged Lena, is unmasked, and the sealed envelope is found to contain instructions concerning the child, which Slaney has unwittingly carried out.



### "A Man in the Open"

(United—Dustin Farnum)

#### WIRE REPORTS—EAST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Wonderful production of a compelling drama."  
 "A picture that holds attention."

#### NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good  
 Dramatic Interest.....Good  
 Atmospheric Value.....Good  
 Setting.....Good  
 Acting.....Good  
 Technical Handling.....Fair  
 Coherence.....Clear  
 Costuming.....Good  
 Photography.....Good  
 Quality.....

A virile Western picture with plenty of the atmosphere of the rough life of the frontier town.

#### SYNOPSIS OF STORY

Shipwrecked just off the shore of Texas, Jesse Smith is rescued by cowboys and becomes one of them. When he discovers that the woman he has married in good faith is an adventuress he decides to reform her by taking her out into the open. Rather than go, she feigns suicide, and he goes alone. Here he meets a woman with whom he falls in love, but a crook, who has always been his evil genius, brings his adventurous wife back into his life. It is the crook's dying confession which finally clears the situation.

### "Women's Weapons"

(Paramount—Ethel Clayton)

#### WIRE REPORTS—WEST

*Box Office Value*.....Good  
*Exhibitor Comments*: "Star has big following."

#### SYNOPSIS OF STORY

Kept out of his home by quarantine when his children have scarlet fever, Nicholas Elliot becomes infatuated with Esmee Hale, who believes in "free love." Anne, his wife, discovers his entanglement, and by pretending to be disabled when she and her husband and Esmee are alone in a seaside cottage, she forces her household duties upon Esmee, who shows herself ill-natured, inefficient, and slatternly when put to the test.

### "Who Cares?"

(Select—Constance Talmadge)

#### WIRE REPORTS—SOUTH

*Box Office Value*.....Good  
*Exhibitor Comments*: "Very good play."

#### SYNOPSIS OF STORY

Joan Ludlow, held in restraint by her grandparents, marries Martin Grey to get away from them. Feeling her freedom, she lives a careless and wild life. Martin in self-defense becomes occupied with a chorus girl. He saves his wife, however, when she is almost in the power of a man she has been playing with, and Joan realizes that Martin is the man she loves.

### "When a Girl Loves" Latest Mildred Harris Film

A story with a Western setting, Lois Weber's first Western subject, is Mrs. Charlie Chaplin's (Mildred Harris) latest Jewel production, entitled "When a Girl Loves". This has been given an early release in the Chicago and Central States territories and has proved a box office magnet wherever shown, to date.

"When a Girl Loves" was written and directed by Miss Weber. Mrs. Chaplin has for her male lead William Stowell, who supported Dorothy Phillips in "The Heart of Humanity."

### "Jazz and Jailbirds" New Big V Comedy

Another "Big V" Special Comedy has just been completed by Vitagraph. It is called "Jazz and Jailbirds," and Jimmy Aubrey furnishes both the jazz and the melancholy picture of the jailbird. Aubrey is said to have hit a fast pace in this offering, the release date of which is set for the middle of March.

### New Leading Man for Bessie Love

Robert Gordon, best remembered as Huck Finn in "Tom Sawyer," will make his Vitagraph debut as leading man with Bessie Love in "A Yankee Princess."

### Contract Bars Doris Kenyon from Flying

From Florida comes word that Doris Kenyon, De Luxe Pictures star, whose latest picture, "Twilight," will be released March 2d, has been flying in an airplane all over that state, all of which accounts for the announcement made several days ago that Theodore C. Deitrich, president of De Luxe Pictures, Inc., had insisted upon having a special clause inserted in their contract that she would fly no more during the remaining five years of her contract with him.

### Arbuckle Speeds Up

Just before "Fatty" Arbuckle left Los Angeles for New York he completed his Paramount comedy, "Love." The dates of release necessitated some of the most strenuous work of the big comedian's career, a straight stretch of thirty-six hours at the finish putting the production "over the top."

### Leslie Players Finish Comedy

Leslie Players Corporation have just completed their first two-reel comedy entitled "Match Tricks," in which Vivian Emma makes her screen debut. William J. Bloxham supervised the production which was directed by Dick Leslie. Leo Delaney, Charles Edwards and George Cooper are in the cast.

## BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

A Still, Small Voice, Ex. Mut.	(East)	Good—"Struck public favor."
As the Sun Went Down, Metro	(East)	Great—"Storey can always be counted on for crowded houses."
Belle of New York, Select	(South)	Fair—"Davies does not get over."
Better 'Ole, World	(East)	Great—"Just as good as the stage play."
Bondage of Barbara, Goldwyn	(East)	Good—"An interesting story with a juvenile star." (Central) Fair—"Not much plot or anything else."
Child of M'sieu, Tri.	(East)	(West) Good—"Patrons all said it was good."
Creaking Stairs, Univ.	(South)	Fair—"Kid pictures are not popular in my theater."
Echo of Youth, Abramson	(East)	Good—"Pleasing picture." "Star shows versatility in new role."
Eleventh Commandment, Ex. Mut.	(East)	Great—"All star cast does wonderful work."
Eternal City, Param.	(East)	Great—"Very interesting."
Every Mother's Son, Fox	(West)	Good—"Good story." "Popular star."
Fighting Through, Hodkinson	(Cent)	Fair—"War atmosphere against it." (South) Great—"Fox features growing in demand."
Game's Up, Univ.	(East)	Good—"Holds attention."
Girl Dodger, Param.	(West)	Good—"Strong play, well done."
Girl Problem, Vita.	(Central)	Good—"One of Ray's best." (South) Good—"Ray can always be depended upon to draw." "Funniest picture Ray has made." (East) Great—"Best comedy for a long time."
Happy Though Married, Param.	(East)	Fair—"Style show, no punch."
Hell Roarin' Reform, Fox	(South)	Great—"Refreshing and pleasing." (West) Great—"Capacity houses." (South) Good—"Excellent play."
Hidden Truth, Select	(East)	Great—"Mix growing in favor." (West) Great—"Best Mix ever did."
Hoop-La, Nat. Film Corp.	(East)	Great—"Anna Case became a favorite at once."
Indestructible Wife, Select	(East)	Great—"A refreshing play."
Johnny On the Spot, Metro	(East)	Good—"Brady always a favorite." "Alice Brady well cast."
Lion and the Mouse, Vita.	(East)	Good—"Breezy comedy." "Well acted."
Love Auction, Fox	(East)	Great—"Strong story well told and finely acted." (West) Great—"Just the kind." "Joyce just fits part."
Luck and Pluck, Fox	(South)	Good—"Interesting and well done." (West) Good—"Acting splendid, setting and characters good." (South)
Maggie Pepper, Param.	(East)	Great—"Pearson great favorite." "Crowded houses."
Moral Deadline, World	(East)	Good—"Full of rapid action."
Mrs. Wiggs of the Cabbage Patch, Param.	(East)	Great—"Reputation of stage play packed house." "Fine work by star." "Advertises itself."
Out of the Fog, Metro	(East)	Fair—"Nothing especially interesting."
Paid In Full, Param.	(East)	Great—"Excellent combination of delightful star and story." "As popular as the book." (Cent) Great—"Just a fair picture, but popularity of story pulls it over big." (South) Good—"Another triumph for Clark."
Peggy Does Her Darndest, Met.	(East)	Great—"Star draws such houses that I have to 'turn 'em away.'" "An excellent picture."
Prodigal Liar, Ex. Mut.	(South)	Great—"Frederick does great work in wonderful play." "A big drawing card." "More dramatic than stage play."
Romance and Arabella, Select	(East)	Good—"Pretty little picture." "Attractive star."
Scarlet Shadow, Univ.	(East)	Great—"Desmond grows in favor."
Secret Marriage, Tri.	(East)	Great—"Delightful romance."
Sis Hopkins, Goldwyn	(East)	Great—"Murray's growing popularity filled houses."
Smiles, Fox	(South)	Good—"Good work by star and cast."
Spender, The, Metro	(East)	Great—"As delightful and full of humor as stage play." (South) Fair—"Normand no longer draws here."
Todd of The Times, Pathe	(East)	"Very good play."
Trick of Fate, Ex. Mut.	(East)	Great—"Lee kiddies popular."
Two Brides, Param.	(East)	Great—"Lytell big drawing card." "Picture success."
Venus in the East, Param.	(East)	Good—"Keenan proved a good drawing card."
Who Will Marry Me, Univ.	(South)	Good—"An interesting story." "Star in a good role."
Wicked Darling, Univ.	(East)	Good—"A picture that holds attention." (South) Fair—"Strong play." "Cavalieri doesn't draw here."
You Never Saw Such a Girl, Param.	(East)	Great—"Comedy drama that pleased." (Cent) Good—"Washburn pleases." (South) Good—"Splendid picture."
		Fair—"Not very interesting."
		Great—"An excellent melodrama." (West) Good—"Star is a big attraction."
		Great—"A very attractive plot." "Martin at her best." (South) Great—"Martin always draws well."



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## Pittsburgh Hotel to Become Picture Theater

Newell's Hotel, Pittsburgh, one of the best-known hostelrys in the country, has succumbed to the march of the motion picture industry. Isaac Guckenheimer has leased the hotel which is located in Fifth Avenue, right in the heart of the business section of Pittsburgh. He intends to convert the first floor into a modern motion picture theater, while the upper floors will be used for offices, etc. The hotel is admirably located for a motion picture house.

## New Picture Houses for Cincinnati

Cincinnati is to have a picture show in the Sterling Hotel property, Sixth and Mound streets, which will have 900 seats. It will probably be called the Sterling, and will be operated by the newly incorporated Keystone Amusement Company, which will run the hotel also. Prohibition will convert two Cincinnati saloons into picture shows. One will be located in the famous Schuler restaurant and saloon property, while the other will be in the West End. Managers predict that the dry law will boom the picture business in Cincinnati.

## "Prairie Gold" New Picture for Mary MacLaren

According to advices from Universal City, Sinclair Lewis has provided Mary MacLaren with her next special attraction vehicle. The title of the MacLaren story is "Prairie Gold," and, under the direction of Tod Browning, who produced Priscilla Dean's three most recent productions, work of filming will be begun shortly.

## Norma Talmadge Rents Larger Quarters

Norma Talmadge has rented the Paragon Studios for ten days, in order to have space enough for the production of her next picture, a story of little Russia. Pedro de Cordoba will play opposite her.

## Film Finance Corporation Formed

The Film Finance Corporation, having its principal offices in New York City, was incorporated with Secretary of State Francis M. Hugo, March 1. The corporation is capitalized at \$500,000 and is formed to manufacture and produce motion picture and photoplay films, deal in machinery and operate theaters. The principal stockholders are T. F. Ernst, F. H. Butehorn and Allen E. Moore.

## Ince Remains with S.-L.

Ralph Ince has not left the Sawyer-Lubin organization as was reported, but has been "loaned" to Vitagraph for one production only—"A Stitch in Time"—with Gladys Leslie. He will continue to produce the "Ralph Ince Film Attractions," as before.

## DRAMATIC MIRROR

## Universal Working on Industrial Film

The industrial department of the Universal Film Co., is now at work on the second of four releases for the Wooltex studios, entitled "That Well Dressed Look." Each of the pictures is being made at the industrial studios at Fort Lee, N. J., and shows the evolution of the latest styles in wearing apparel from sketches by Hy Mayer to their display by living models. The first picture of the series, recently completed will be shown for the first time, in New York, Chicago and San Francisco, simultaneously within a short time.

## May Allison Is Usherette in Next Picture

"Orchestra D-2" is the title of May Allison's next picture, which has just gotten under way at the new Metro studios in Hollywood. Miss Allison has the role of an usherette in a theater and is the means of bringing two romances to happy endings. "Orchestra D-2" follows "The Island of Intrigue," "Peggy Does Her Darndest," and "In for Thirty Days" in the Allison series of Metro All-Star Series features.

## "Craig Kennedy" Serial Soon Available

"The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, will be released March 17. The entire production of "Craig Kennedy" is under the personal supervision of Harry Grossman, Vice President and General Manager of Oliver Films, Inc.

## Tourneur Starts Work on "Marcene"

Charles E. Whittaker has just completed the scenario of "Marcene," the story of the Canadian wilds upon which Maurice Tourneur has commenced production for his next independent feature. Mr. Tourneur has assembled for "Marcene" a notable cast, including Mary Alden, Pauline Starks, Nina Byron and Lew Cody.

## Marguerite Clark in Stage Success

"Three Men and a Girl," founded on Edward Child's Carpenter's comedy-drama, "The Three Bears," and presenting Marguerite Clark in the stellar role, is released on the Paramount schedule March 16. Eva Unsell adapted the play for the screen and Marshall Neilan directed the production.

## Fine Cast for New Serial

A notable cast takes part in the forthcoming western photoplay serial "The Great Gamble," which is to be released by Pathe. In addition to the co-stars of the serial, Ann Luther and Charles Hutchison, the cast includes Warren Cook, Richard Weil, Billy Moran and William Cavanaugh. The company is at present in Florida.

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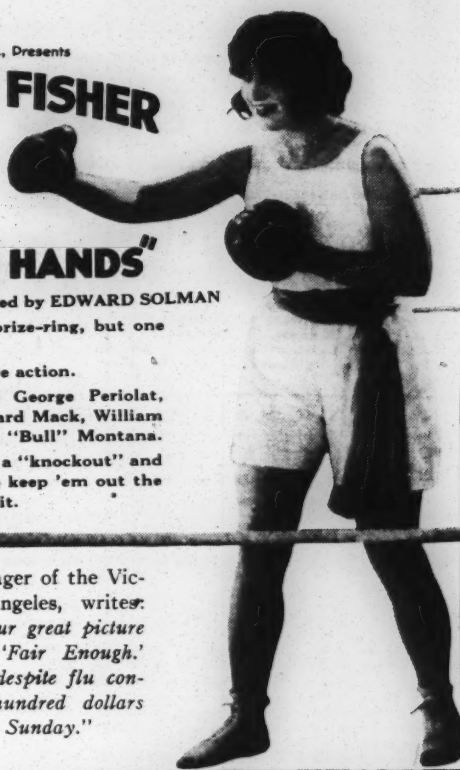
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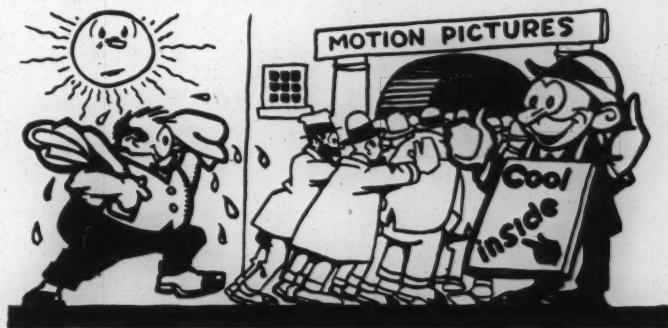
Edward Holland, manager of the Victory Theatre, Los Angeles, writes: "Congratulations on your great picture Margarita Fisher in 'Fair Enough.' My Sunday business, despite flu conditions, was over a hundred dollars better than the previous Sunday."

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